

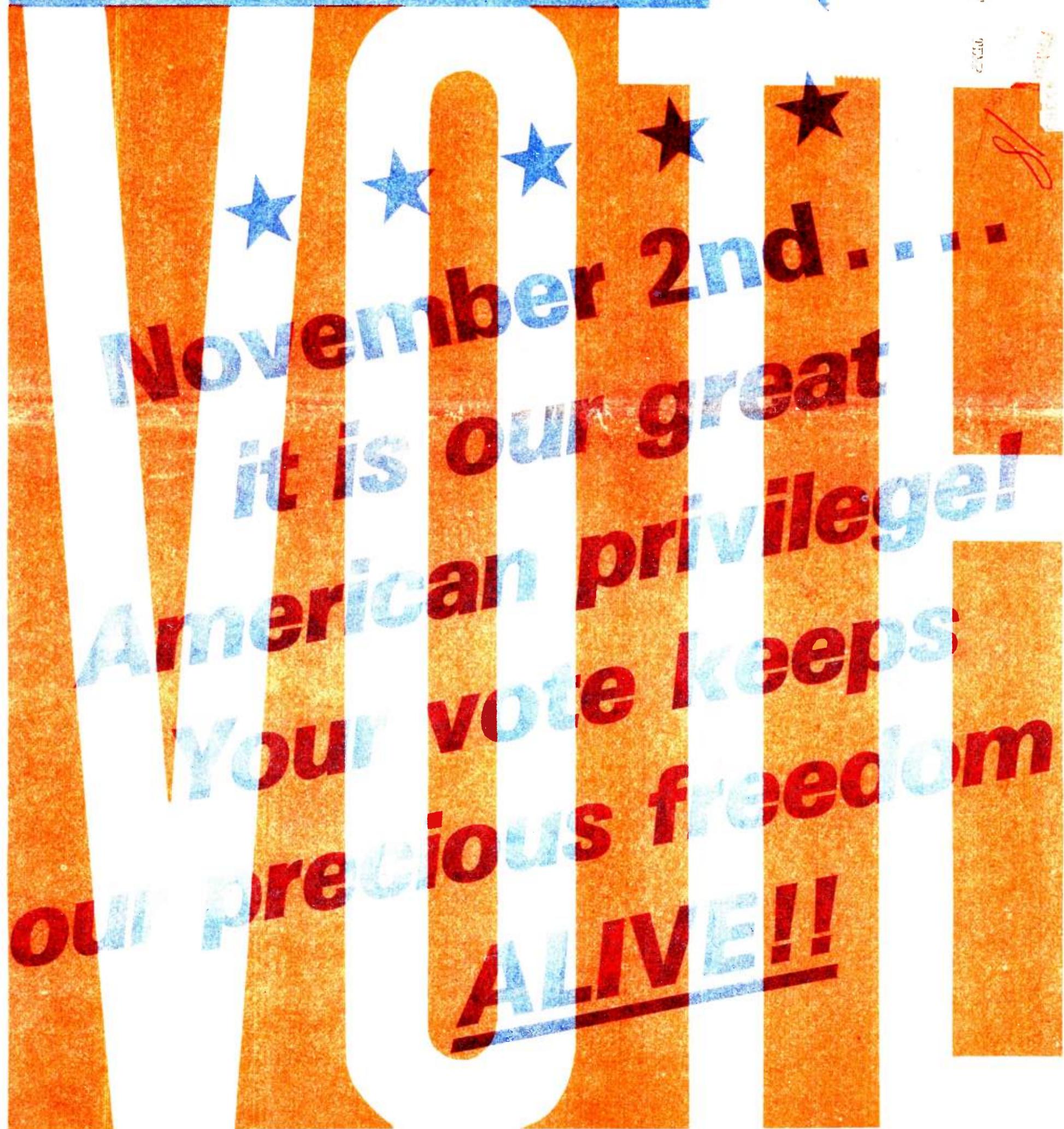
OCTOBER

# international musician

Official Journal of the American Federation of Musicians of the United States and Canada

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# INTERNATIONAL musician



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## DANNY DAVIS & THE NASHVILLE BRASS

STORY  
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# Polytone &GEORGE BENSON Number One Twosome

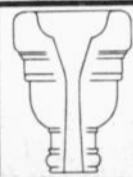
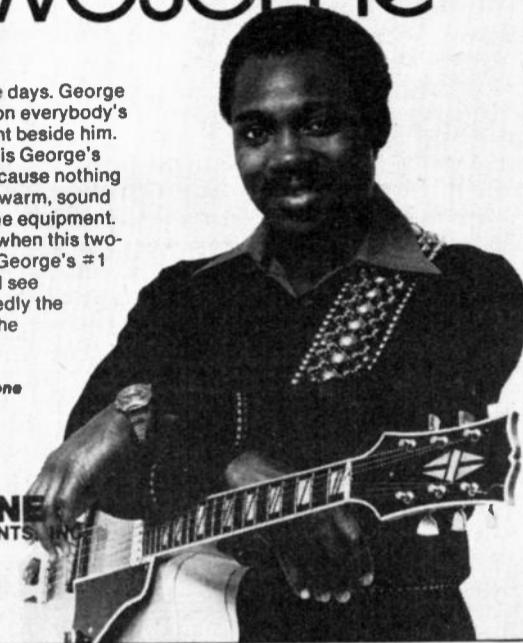
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# INTERNATIONAL musician

NOVEMBER, 1976  
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Danny Davis and the Nashville Brass (Design by Vincent J. Pelosi/Advertising Design Studio)

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INTERNATIONAL MUSICIAN

# The Bench Mark of a Good Negotiator

Reprinted from "The Cultural Post" for July-August 1976

J. Martin Emerson, A. F. of M. International Secretary-Treasurer since 1975, understands the problems of the professional musician in the way only a former musician with symphony, nightclub, theatre, and hotel orchestras can. Beginning his career in the '30s as a trombonist in what were then called "panic bands," he later served for twenty-five years as Secretary of the A. F. of M. local in Washington, D.C., before joining the union's national office. Following, Mr. Emerson talks about salaries, automation, and the not-so-good old days.

## Q What were "panic bands?"

They were dance bands whose price was more or less whatever you could get, whether there were ten pieces or eighteen pieces. And as I remember, it was usually \$300 a week for the whole band. After the leader took his cut, depending on what kind of leader he was or how compassionate he might be, the rest went

to the musicians. Usually you wound up with the grand sum of \$15 or \$18 a week. We referred to those bands as "panic bands" because, often as not, you might drive out to a place and find the job no longer existed or the place had burned down or the leader had absconded with the week's salary. There are plenty of us who sold magazine subscriptions to get home or ate candy bars for dinner. You know, the usual show biz stories. The panic bands were nondescript, but out of them came the big-name musicians of the Big Band Era and a stronger A. F. of M.

## Q How many present A. F. of M. members are full-time musicians?

That's a difficult figure to come up with, but I'd say that a fair estimate is maybe 10 or 12 per cent. You see, we have doctors, lawyers, plumbers, policemen, salesmen, firemen, just about any profession you want to name in the Amer-

ican Federation of Musicians. They may belong for the sake of playing once a week in a dance band. Or they may want to perform a symphony concert once a month or so.

## Q Does the large number of part-timers make any difference in the way your union negotiates compared to, say, the United Steelworkers?

This has become something of a dilemma for us in the last ten or twenty years. We, the union leadership, seem to be caught in a chasm between the older members and the younger members. The younger musicians of today — especially in the rock field — as yet, don't fully grasp the meaning of unionism or subscribe to it in the way our older members did when they were starting out in the music business. Now the older group, in my estimation, still comprises the broad base of the A. F. of M. A much larger percentage of them — maybe as high as 60 or 70 per cent — were once

full-time musicians. They went into other fields because they had to. For instance, almost overnight some 30,000 musicians lost their jobs in the theatres when the talking pictures came in. During the '20s the theatre musicians had a "big say" in the A. F. of M. because there were so many of them. In those days the musicians spent much of their free time around the union hall, which often had pool tables, a bar, and maybe a lunch room. Musicians from fifteen or twenty downtown theatres would congregate there between shows. Communication was excellent, and they learned what unionism is all about. So when those fellows lost their jobs, many couldn't make it full-time in the symphony or dance field. They then sought other employment, but they still continued to play music, maybe one or two nights a week, they still held union cards, and they were still the dominant force within the union. This was the group that went

through the Great Depression and could well understand the importance and total effect of the union upon a musician's livelihood. They were more willing to stick together and go along with the economic pressures the union could exert on employers.

Since World War II, however, a young and more ambitious group of musicians, who see things in an entirely different light, seems to have grown up. They don't appear to be fearful of anything, certainly not of any economic reprisals. While this phenomenon can be considered a normal development in an organization as large as the A. F. of M., some of our older members are becoming concerned as to where we're headed. I think you are a good negotiator when you know the other fellow's business; when you know what problems he must surmount; when you know what his economics are; when you know the fickleness of the public; and when you know what you have to get for your people. The bench mark of a good negotiator is the ability to put all these together into a representative contract that both sides can live with.

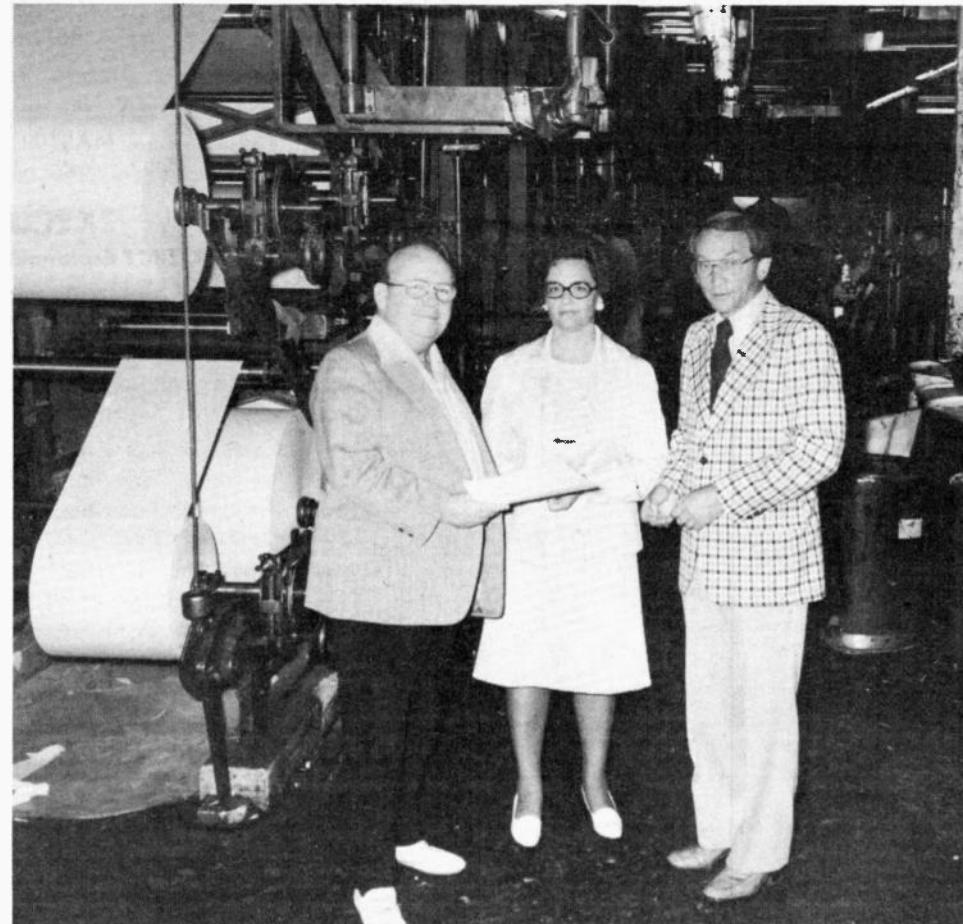
## Q Let's talk about the trend toward tougher contract negotiations in a different area — symphony orchestras. Since 1976, sixteen of the major orchestras have gone out on strike. Last fall after a forty-six-day strike, the Pittsburgh Symphony musicians signed a contract calling for a \$20,800 annual salary for what the newspapers described as a "20-hour week." To the average man that sounds like a lot of money for a little work. What is the musicians' side of the case?

Let's start with the question of what is a decent salary. Everybody has a different opinion on that, but I don't think symphony players (or other musicians for that matter) make enough money even now. When you stop to consider the years upon years they have put in to become proficient enough to perform in a major symphony orchestra and the effort they must expend each day to maintain that proficiency, the salary figure is diluted quite a bit. Depending on how much he or she practices, a symphony musician might not be making as much per hour as the average sanitary engineer (garbage collector). The public doesn't consider that if most symphony musicians today had chosen to be doctors or lawyers, it wouldn't have required any more study or investment or time on their part.

Then, to look at it from a different angle, you judge a community by the quality of life it can offer. I don't know

(Continued on page twenty-two)

Did  
You  
Know...



Above: A two-year contract to print the *International Musician* was awarded by the American Federation of Musicians to Union Advocate of St. Paul, Minnesota, in early August. International Secretary-Treasurer J. Martin Emerson, who is also Editor of the publication, is shown with Assistant Editor Annemarie F. Woletz and Union Advocate Business Manager Al Larson, in the Union Advocate press room after the contract signing.

Left: J. Martin Emerson, International Secretary-Treasurer and Editor of the *International Musician*, and Annemarie F. Woletz Assistant Editor, examine a typical roll of paper used to print the publication. In all, it takes seventy-two rolls of paper to complete the monthly run.

Here are a few eye-opening facts involving the publication of the *International Musician*.

The *International Musician* is run on a Goss press at the average speed of 13,500 copies per hour. It takes 25 hours to complete the run from start to finish.

A typical roll of paper weighs 1,000 pounds. Seventy-two rolls are used for the entire press run.

Print paper for the average

issue of the *International Musician* costs \$10,548.00.

Postage for mailing the average issue of the *International Musician* is \$8,300.00.

Printing the average issue of the *International Musician*, including mailing, costs over \$30,000.00.

Paper for the past twelve issues was over \$127,000.00. Paper prices increased 9 1/2 per

cent in the past year, 72 per cent in the past five years.

Postage rose 14 per cent in the past year, 135 per cent in the past five years, and 240 per cent in the past eight years.

Printing charges to produce the magazine increased 3 per cent in the past year.

Knowledgeable people in the industry predict that the cost of publication of a magazine com-

parable to the *International Musician* will rise about 14 per cent per year in the future because of inflationary trends, which includes paper, labor and postage.

Your *International Musician* is one of the biggest bargains you enjoy today.

Members are therefore urged to notify their local secretary immediately if they are not receiving this publication or if their address has changed.



Why are these young string students smiling? Because they were the lucky scholarship winners for last summer's A. F. of M. Congress of Strings program situated at the University of Cincinnati. Here they are pointing out one of the advantages of being a Congress of Strings student — music director George Trautwein (bottom row, fourth from left). One of the keys to the program's success is the excellent professional musicians who have been chosen by Project Director J. Martin Emerson to lead the intensive study classes and conduct the Congress of Strings concerts.

## The AFM Congress of Strings Helps Talented Young Musicians

What are the basic skills a string student needs to acquire if he or she wishes to become a successful professional musician? The A. F. of M. Congress of Strings is just the program to help the aspiring young musician find the answer to this question and help in the development of these skills. Part of the key to the program's success is its fine staff of accomplished professional musicians, chosen with care by Project Director J. Martin Emerson, who encourage students to take a professional attitude towards their work and careers. For example, violinist Sidney Harth, who served as a guest conductor at this past summer's Congress of Strings program at its Cincinnati location, has some very definite ideas about the skills a string student should

strive to achieve. Mr. Harth, a concertmaster, soloist and conductor of note, feels that being a good orchestral musician is something of which to be proud. In a recent interview in Cincinnati he said he looks for "a bold assertive player with sound rhythmic sense and good intonation. Someone who has got his eyes on the conductor. Someone who is open to communication and flexible enough to respond quickly. Someone who can read music and watch at the same time, and that isn't easy to do."

Does this sound demanding? Yet, it is just this kind of high, professional standards that students who are fortunate enough to win Congress of Strings scholarships are eager to experience. The group of students attending the eighteenth annual program, which took place at

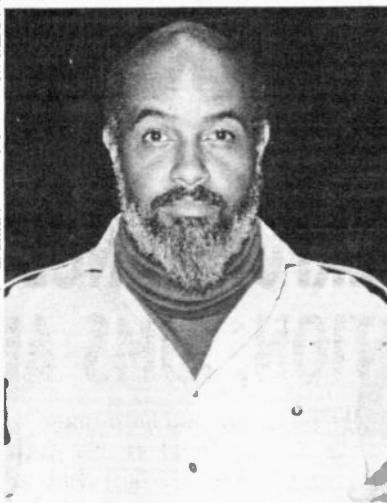
the University of Cincinnati and the University of Washington in Seattle, feels that the Congress of Strings is unique for many reasons, especially for the career-building opportunities it opens up.

One enthusiastic student, cellist Laura Sewell of Minneapolis, Minnesota, explained that most of the string players she's talked to in major orchestras are graduates of the Congress of Strings. Ms. Sewell expressed the general sentiment of her fellow students when she said, "I've been to a lot of other music camps and I think this one is special."

But the proof of the program's success is in the playing — and the performances these students gave this past summer were met with ex-

pressions of praise from the audiences who filled concert halls to capacity to hear them, from Seattle and Cincinnati newspapers and from the musicians who helped to train them. George Trautwein, music director of the program at the University of Cincinnati, believes that this year's students are "the best yet."

Upon completion of a triumphant first-season Congress of Strings concert in Seattle, guest conductor Antonia Brico joyfully commented that America has nothing to fear in its bicentennial year with such gifted, young musicians abounding. The A. F. of M. is proud to have contributed to their musical achievements.



James DePreist, Principal Guest Conductor of the National Symphony Orchestra, has taken time during his busy guest conducting schedule with the nation's leading orchestras to participate in the A. F. of M. Congress of Strings program for the past two summers. His contribution to the growing excellence of this program has been an important one and the Federation looks forward to his continued association. Below is a letter received by Secretary-Treasurer J. Martin Emerson, in his capacity as Project Director of the Congress, in which Mr. DePreist expresses his delight in having taken part in the program and his thanks for the Federation's efforts in providing young, talented musicians with the Congress of Strings concept.

September 12, 1976

Mr. J. Martin Emerson  
Secretary-Treasurer  
American Federation of Musicians  
1500 Broadway  
New York, New York 10036

Dear Marty:

Just a personal note to let you know how gratifying it has been to be a part of the Congress of Strings in Seattle.

In bringing together outstanding young musicians from around the country and providing them with the Congress experience, the A. F. of M. is making a valid and essential investment in the future. As many of these fine young players find their way into the nation's professional orchestras, the Federation and the country reap the benefit.

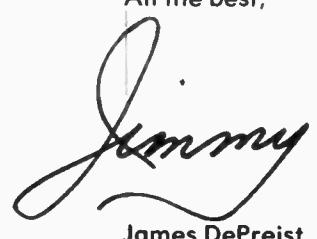
On the basis of this concept alone the Congress of Strings is important. In practice it's truly extraordinary.

The combination of skill, enthusiasm, dedication, excellent coaching and intense work produces performances that are impressive by any standard.

More people should be aware of this remarkable program of which the A. F. of M. can be justly proud.

Bravo!

All the best,

  
James DePreist



## AMERICAN FEDERATION OF MUSICIANS

## CONGRESS OF STRINGS

We are happy to announce that arrangements have been made for the 1977 A. F. of M. Congress of Strings program which will again be held at the University of Cincinnati and at the University of Washington. Even though rising costs pushed up expenses, Secretary-Treasurer J. Martin Emerson, Project Director of the Congress, was successful in consummating a contract with these two universities which will enable the Federation to continue the \$400 scholarships so generously provided in the past by A. F. of M. locals.

This advance notice will make it possible for the Federation to engage outstanding faculty members and guest conductors well in advance of next summer's program. It will also enable locals to make the necessary arrangements and to cull the most talented instrumentalists from cities across this country and in Canada for participation in this unique program.

Students, chosen by competitive auditions, receive free transportation, room, board and tuition. Although instrumentation requirements of each location must be considered, assignment of students is made so far as possible according to geographic convenience.

All locals interested in participating in this program are asked to submit their \$400 scholarship contribution as soon as possible. Contributions should be made payable to the American Federation of Musicians and sent to Secretary-Treasurer Emerson, 1500 Broadway, New York, New York 10036.

# RANDY KUHN IS APPOINTED

International President Hal C. Davis has announced the appointment of Randy Kuhn, Secretary-Treasurer of Local 207, Salina, Kansas, as the Federation's representative with the Music Performance Trust Funds. He succeeded Charles Musumeci, who retired after ten years in that capacity.

Mr. Kuhn brings to the Federation's office a rich knowledge of the music business, not only as a performing musician (band leader and trumpet player) in the Midwest, but as one long experienced in the administration of union affairs.

A member of the Federation for thirty-three years, Mr. Kuhn has been a delegate to the A. F. of M. Conventions since 1960, serving on the Location Committee, Measures and Benefits Committee, TEMPO-PCC Committee, as well as on the Young Sounds Committee. In addition, he was Secretary-Treasurer of the Kansas Conference of Musicians for ten years.

As an officer of Local 207 for twenty-two years, the past seventeen as Secretary-Treasurer, Mr. Kuhn has seen the local's membership grow to its present all-time high. (It is interesting to note that the

The idea of the trade union is one of the world's oldest economic institutions, considered by many students of history to be even older than the concept of the business corporation.

average age of its members is twenty-one.)

On September 13, following Local 207's regular meeting, the membership-at-large joined Randy and Helen Kuhn in a farewell party. Then on September 21 the local's officers and their wives entertained the Kuhns at Big Johns Supper Club in Salina. On this occasion President Robert R. Crank, Jr., gifted Mr. Kuhn with a watch inscribed "A. F. of M. 207 thanks Randy Kuhn for seventeen years."

Joining the Federation's staff on October 1, Mr. Kuhn now makes his home in Wilton, Connecticut. Of his new position



Randy Kuhn

he says, "The MPTF is truly a fine organization and I intend to do all that is expected of me, and more."

## NATIONWIDE BOYCOTT ENDS

The American Federation of Musicians has been notified by Daniel E. Conway, International President of the Bakery and Confectionery Workers' International Union of America, that all boycott and picketing activities against Russell Stover Candies, Inc., are now at an end as a result of an agreement reached with the company covering the employees which the union is certified to represent. The Bakery and Confectionery Workers' International Union had been assisted in its boycott activities by the Federation since it went into effect in March of this year. As

pictured in the May issue of the *International Musician* A. F. of M. Secretary-Treasurer J. Martin Emerson joined other members of the AFL-CIO Secretary-Treasurers Conference during a two-day meeting in Houston to carry picket signs protesting Russell Stover's "anti-union and illegal activities."

Mr. Conway called the recent agreement "a great victory for our international union and the labor movement as a whole" and thanked the Federation "for assistance rendered during this long fight."

## THE MUSIC PERFORMANCE TRUST FUNDS — ITS FUNCTION, AIMS AND GOALS —

For the last five years representatives of the Music Performance Trust Funds have been attending the A. F. of M. conventions, regional conferences and, on occasion, individual locals. These trips have caused many musicians to ask why we attend these gatherings.

So that you may know the functions, aims and goals of the Music Performance Trust Funds, a general description of our activities in the field is necessary.

Our primary activity at these meetings is the dissemination of information. Many subjects are discussed, such as programming, performance promotion through the various news media and, most important, ways and means to obtain and increase co-sponsor participation in the form of money to enlarge the number of performances in a given community.

Many times in the course of our conversations with the various delegates and A. F. of M. members we learn as much as we impart information thus placing us in the unique position of becoming a clearing house of musical information.

One point we try to impress upon those with whom we speak is that the Music Performance Trust Funds cannot be used as an unemployment fund or solely as a means for A. F. of M.

members to earn money in order to pay local yearly dues. We emphasize the fact that the Trust Funds were established "to promote the appreciation and knowledge of good music" and for the benefit of the general public and that under no circumstance can Trust Funds monies be considered as "local" funds or "A. F. of M." funds.

Much of our work concerns us with assisting local project chairmen in establishing and developing interesting and attractive musical programs with the emphasis on variety and quality, for we have learned that there is only one thing worse than no live music, and that is bad live music.

During these meetings we make ourselves available to all who wish to talk with us, be they A. F. of M. officials, conference delegates or rank and file members. We have learned through the years that the more the musicians know about the Music Performance Trust Funds the easier it is to obtain our goals.

In addition to the dissemination of information we review those Trust Funds' programs already established and assist the local officials in finding ways to increase and improve those performances.

We also make it a point to meet with representatives of

various organizations who are involved in mounting musical presentations such as cultural and civic groups.

One of the most effective ways to exchange information has been the establishment of workshops wherein officials, delegates and members are afforded the opportunity of asking questions and comparing programs with both the Trustee's representatives and other musicians in attendance. Much has been learned at these sessions.

While attending these meetings the Trustee's representatives make themselves available to all who wish to discuss Trust Funds activities and it has become customary for us to be available at all hours of the day or night.

Our journeys into the field have all the appearances of being successful for we note a marked increase in co-sponsorship, a better understanding of the function and aims of the Trust Funds on the part of the musicians and the general public and an increased commitment to the goal of "promoting the appreciation and knowledge of good, live music."

By Lou Skeen, Field Operations Manager of the MPTF.

## AFM TEMPO-PCC POLITICAL ENDORSEMENTS AND CONTRIBUTIONS

Listed below are the candidates who have been endorsed and supported by AFM TEMPO-PCC. These politicians understand and are sympathetic to the problems of professional musicians.

### PRESIDENTIAL CANDIDATE

Jimmy Carter—(AFL-CIO Cope Committee)..... \$10,000

### SENATE

John V. Tunney—Calif.	\$1,000
Vance Hartke—Ind.	\$1,000
Paul S. Sarbanes—Md.	\$500
James W. Symington—Mo.	\$1,000
John Melcher—Mont.	\$500
Daniel Moynihan—N.Y.	\$500

### HOUSE OF REPRESENTATIVES

John Burton—5th C.D., Calif.	\$250
George E. Danielson—30th C.D., Calif.	\$250
Robert Leggett—4th C.D., Calif.	\$250
Norman Y. Mineta—13th C.D., Calif.	\$250
Henry A. Waxman—24th C.D., Calif.	\$250
Timothy Wirth—2nd C.D., Colo.	\$250
Robert Giamo—3rd C.D., Conn.	\$250
Charles Friedman—12th C.D., Fla.	\$300
Claude Pepper—14th C.D., Fla.	\$500
Ron Drake—7th C.D., Ga.	\$500
Tim Hall—15th C.D., Ill.	\$250
Ralph H. Metcalfe—1st C.D., Ill.	\$250
Abner J. Mikva—10th C.D., Ill.	\$250
Martin A. Russo—3rd C.D., Ill.	\$250
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Romano L. Mazzoli—3rd C.D., Ky.	\$250
Jerry Huckaby—5th C.D., La.	\$250
Gillis Long—8th C.D., La.	\$250
Ron Dyson—1st C.D., Md.	\$250
Werner Fornos—4th C.D., Md.	\$250
Gladys N. Spellman—5th C.D., Md.	\$250
James A. Burke—11th C.D., Mass.	\$250
Robert F. Drinan—4th C.D., Mass.	\$250
Joe Moakley—9th C.D., Mass.	\$250
John Conyers, Jr.—1st C.D., Mich.	\$250
William D. Ford—15th C.D., Mich.	\$250
Dale Kildee—7th C.D., Mich.	\$250
Richard VanderVeen—5th C.D., Mich.	\$250
Donald M. Fraser—5th C.D., Minn.	\$250
Richard Nolan—6th C.D., Minn.	\$250
Richard Bolling—5th C.D., Mo.	\$250
Robert A. Young—2nd C.D., Mo.	\$250
Max Baucus—1st C.D., Mont.	\$250
Tom Towe—2nd C.D., Mont.	\$250
Andrew Maguire—7th C.D., N.J.	\$250
Herman Badillo—21st C.D., N.Y.	\$250
Edward I. Koch—18th C.D., N.Y.	\$250
Allard Lowenstein—5th C.D., N.Y.	\$250
Min Peyster—25th C.D., N.Y.	\$250
Frederick Richmond—14th C.D., N.Y.	\$250
Stephen J. Solarz—13th C.D., N.Y.	\$250
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This is your publication and it will only be as good and as readable as the material provided. When submitting stories and photographs which are newsworthy, please remember the following points:

• Identify all persons in photographs and stories by name, local union number and title.

• Strive for top quality photographs. Black and white glossy prints reproduce best, although color pictures are usable if they are clear and colors are sharp.

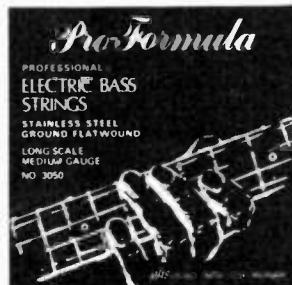
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Above: To the delight of all assembled at Rosoff's restaurant in New York City on October 14, Presidential Assistant Larry McDonell gave an impromptu performance at the piano.



Above, right: Before going in to join the seventy-five guests attending the luncheon in his honor, Mr. McDonell (center) stopped to chat with President Hal C. Davis (left) and Norm Hoagy (right), long-time friend and President of Local 76, Seattle, Washington.

Left: Sharing the dias with the guest of honor (second from left) were special guests Secretary-Treasurer J. Martin Emerson (far right), President Davis (second from right) and Secretary-Treasurer Emeritus Stanley Ballard (far left).



## Larry McDonell Has Retired

Larry McDonell, Assistant to the President in charge of booking agents and related matters, has retired after seven years in that position and twenty-six years as an officer of the A. F. of M. On October 14 the officers, his co-workers and friends in the Federation gathered to honor him at a retirement luncheon at Rosoff's restaurant in New York City.

Approximately seventy-five people attended the luncheon for Mr. McDonell. President Hal C. Davis served as a witty and charming master of ceremonies. Sharing the dias with him and the guest of honor were Secretary-Treasurer J. Martin Emerson and Secretary-Treasurer Emeritus Stanley Ballard. Also in attendance were several A. F. of M. retirees, including former Assistant Secretary Guy Scola, former Administrator of the Applications and Reinstatements Department Gus Mackey

and the former head of the International Printing Company, William (Bud) O'Neal. Norm Hoagy, President of Local 76, Seattle, Washington, who was in town attending meetings in the Federation's headquarters, stayed over especially to join in honoring his long-time friend.

In addition, Nick Cutrone, Lou Skeen, Tony Esposito, Randy Kuhn and Marty Paulson, representatives of the Music Performance Trust Funds, were present. During the festivities President Davis read a wire received from Jerry Zilbert, Assistant to the President on the West Coast, and Robert Crothers, Executive Assistant to the President, on assignment on the West Coast, wishing Mr. McDonell the best of luck on his much deserved retirement.

Enhancing the occasion was some live musical entertain-

ment provided by the talented members of the President's staff. However, the real highlight of the luncheon was Mr. McDonell's impromptu performance at the piano. To those who know him it came as no surprise that he could charm an audience with a jumping honky-tonk piano. He played three selections — a rousing "Piano Roll Blues," a stirring rendition of "I Can't Believe You're in Love with Me," and a marvelously amusing treatment of the slightly bawdy "Benny's from Heaven" as an encore.

However, it was also an occasion for bittersweet memories and farewells. President Davis lauded Mr. McDonell's devotion and hard work over the years, Secretary-Treasurer Emerson recalled fond mem-

ories of sharing an early hours jam session with Mr. McDonell at a Christmas party last year, and Secretary-Treasurer Emeritus Ballard commented that it was both a pleasant and sad occasion. Mr. McDonell's secretary of many years, Cherie Colet, was called upon to present him with a special gift of a trolling motor on behalf of all his co-workers.

Visibly moved, Mr. McDonell rose to thank everyone for their kind gestures and endearing words. Although he has looked forward to this day for sometime, he pointed out that it is difficult to just walk away from a job that was a part of his life for so long. He asked for full cooperation for his successor, Lewis Mancini, who he knows will do a great job in the

(Continued on page thirty-two)

## IM Editor Attends CPE Meeting

Secretary-Treasurer J. Martin Emerson, representing the Federation in his capacity as Editor of the *International Musician*, joined other editors and public relations directors of unions affiliated with the Council of AFL-CIO Unions for Professional Employees at a conference that was held this fall at AFL-CIO headquarters in Washington, D.C. Purpose of the conference was to define problems of communication with professional, technical and white-collar employees and to obtain suggestions for helping the Council and its member unions in solving them.

Al Zack, Director of AFL-CIO Public Relations, and Saul Miller, AFL-CIO Director of Publications and Editor of *The Federationist*, addressed the meeting.

Discussions included such topics as white-collar employee identification with manage-

ment; lack of understanding as to what unions do and how they are governed; increasing sophistication of employers; and the difficulties inherent in interesting the young in joining any form of organization whatsoever.

The meeting's recommendations for future activities and programs will be reported to the Council's Board.

Other CPE affiliates represented at the conference were Actors' Equity, American Federation of Teachers, the American Federation of Television and Radio Artists, the Washington-Baltimore Local of AFTRA, Staff Officers Association (SIU), Communications Workers, Operating Engineers, Insurance Workers, Service Employees, Retail Clerks, and Screen Actors. Also represented was the Building and Construction Trades Department of the AFL-CIO.

INTERNATIONAL MUSICIAN

# THE PENSION PLAN AND YOUR WELFARE

Fifth of a series on the AFM-EPW Fund

This installment in the AFM-EPW series takes up the Past Service Benefit.

Q: I was born in 1910 which means I became covered at a fairly late age. So if my pension is based only on contributions made on my earnings, it's obvious I won't be able to accumulate a substantial pension. Is there any arrangement made for those of us who were born long before the plan came into existence?

A: There certainly is. The plan realizes that musicians who were born before 1920 won't be able to earn an ample pension on their own. Therefore, a Past Service Supplement is added to cover those years of employment before contributions were made on their behalf.

Q: To qualify for this Past Service Benefit, how many years of employment must I have had before the contributions began?

A: There isn't any required number. The plan just notes the ages of the people retiring and grants the supplementary benefits.

Q: How much does the Past Service Benefit come to?

A: If you were born in 1900 or before, it's double the amount of your Basic Monthly Benefit—really, three times what you'd receive if there weren't any Past Service Benefit in existence. If you were born later than 1900, the Past Service Benefit is a gradually lower amount. But for everyone, it's figured on a percentage of their basic monthly benefit.

However, remember that there is a certain maximum limitation on the extent of this benefit.

Q: There is? What IS the maximum limitation?

A: It is the point where the total benefit of a retired musician is \$50.00 per month. But here again, if you take advantage of early retirement and your benefits begin before you're sixty-five years old, the EPW takes your longer life expectancy into account and this maximum limitation is adjusted.

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earned an average of \$4,000 a year.

A: Well, since contributions were made to the fund at the rate of 5 per cent, this means that a total of \$1,600 was contributed in your name. (\$4,000 X 5 per cent equals \$200 a year; \$200 X eight years equals \$1,600). And you're eligible for a Normal Pension because you have eight years of credit (and as outlined in installment two, you really only need five years because you were born as early as 1910).

Calculating your Normal Pension at \$2.00 for each \$100 contributed in your name (as covered in installment three), your basic benefit is \$32.00

per month. Then, in addition, you qualify for a Past Service Benefit based on your presumed employment before 1959 when the plan was established. With a birth year of 1910, this means you're entitled to 50 per cent of your basic monthly benefit—or \$16.00 more per month.

Now add this Supplemental Benefit of \$16.00 to your Basic Monthly Benefit of \$32.00 and the total is \$48.00. And that's the amount you will receive from your AFM-EPW Fund every month for life starting next year.

Using the following chart, everyone born in 1920 or before can figure out his own Past Service Benefit:

Add to your benefit, the following per cent of your Basic Monthly Benefit:

If you were born in:	1900 or before
	200 per cent
	185 per cent
	170 per cent
	155 per cent
	140 per cent
	125 per cent
	110 per cent
	95 per cent
	80 per cent
	65 per cent
	50 per cent
	40 per cent
	30 per cent
	25 per cent
	20 per cent
	15 per cent
	10 per cent
	10 per cent
	5 per cent
	5 per cent
	5 per cent

Installment six: Disability Pension.

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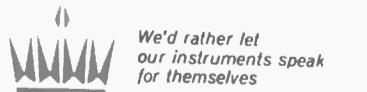
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## Tibor Serly

by  
**Ed Jablonski**

Dynamic, compact, electric and indefatigable, American composer Tibor Serly (Teddy to his vast circle of musical and literary friends) was once described by a music critic, a breed not noted for tenderness and tact, as "the man who knows more things in music than anyone..."

A talk with Serly is a musical education; his conversation bubbles and bristles with references ranging from the down-to-earth to the most

recondite — from classic jazz that he played as a youngster in bawdy houses, pop music of the theatre through an obscure Gesualdo work he arranged and conducts in concert halls with orchestras in the United States and Europe.

Serly was born to music and has spent his, to date, seventy-five years in a variety of musical roles. Hungarian-born, he was brought to the United States (one of seven children) at the age of four. His father,

Well known composer-conductor Tibor Serly (above) with Madam Bela Bartok (above left) during a 1965 performance of Bartok's Piano Concerto No. 3. Below Mr. Serly is pictured with his wife, pianist Miriam Molin Serly.

(Photos by Mirian Reisman)



who had been the director of the Budapest Light Opera and a composer of no little reputation, soon established himself in New York — first as a teacher. Among his early students, besides his son, Tibor, was a young pianist he found disappointing; the boy revealed a preference for playing jazz instead of scales and etudes. His name, by the way, was George Gershwin.

Young Tibor, meanwhile, mastered the violin under Lajos Serly's tutelage. By this time his father had formed a Hungarian-German operetta company that toured nearby cities in New Jersey and Pennsylvania. On weekends, when there was no school, Tibor helped to fill out the orchestra's string section.

Although he seemed headed for a career as an instrumentalist the young Serly had begun to acquire a reputation as a composer (he had begun at the age of eleven). By the time he was fifteen he began serious studies in composition and counterpoint with Abraham W. Lilienthal, an eminent teacher and a member of the New York Philharmonic. About this same time Serly had a brief taste of vaudeville.

Two of his older sisters had formed a popular dance team — the "Von Serly Sisters" — which was halved when one decided to marry. The remaining "Von Serly" recruited young Serly to fill out the duo — the first violin-dance act in vaudeville. The featured number was a dance to Liszt's Hungarian Rhapsody No. 2 followed by a solo spot by the new member. It was an opportunity not to be missed and young Serly insisted on playing, of all things, an abbreviated (three

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minute) version of the finale of Mendelssohn's Violin Concerto which his father had orchestrated for a pit band.

This uplifting excursion into culture quickly discouraged Serly's vaudeville career. "I almost got the hook," he will tell you with an amused glint in his eyes. The audience became quite abusively vocal for about three minutes; Serly decided to forego the spotlight for the safety of the orchestra.

By 1918, a full-fledged member of the old Local 310, he fiddled in several groups, among them the Russian-American Symphony under Modeste Altschuler. Two years later he became a staff violinist in the orchestra of the old Waldorf-Astoria, regarded as one of the most coveted jobs in town. On weekday afternoons, under the direction of Joseph Knecht, the thirty-piece orchestra played symphonic and light music in the lobby.

Serly recalls that once, when the orchestra performed excerpts from the operettas of Victor Herbert, the composer attended some of the afternoon concerts. Paul Henneberg, the orchestra's flutist was a good friend of Herbert's. "Both he and Herbert," Serly remembers vividly, "though 100 per cent American, had German accents you could cut with a knife." (Irish-born Herbert spent most of his youth in Germany, where he acquired his musical education).

Serly found himself more and more drawn toward composition, although it was good to be able to earn a living with his violin. Offered several musical scholarships, Serly finally took one that would enable him to return to his birthplace. In Budapest he not only studied at the Academy, but formed lifetime friendships with two of Hungary's greatest musicians, Bela Bartok and Zoltan Kodaly. Upon returning to the United States in the mid-1920s Serly returned to orchestral work (he was also an excellent violinist). He worked with such stellar groups as the Philadelphia Orchestra (in the great days of Stokowski); he was a charter member of the now legendary NBC Symphony which was specially formed for Toscanini. (It was not at this time that he wrote the incendiary article entitled, "Conductors—What Good Are They?")

In 1938 Serly resigned from the NBC orchestra to concentrate on composition and to conduct and teach. In this triple role he has had a great impact on the American musical scene.

By this time he had heard several of his works performed by important orchestras; his *First Symphony* was given its American premiere by the Philadelphia Orchestra under Eugene Ormandy. Serly himself conducted the first performance of his *Six Dance Designs* at Stokowski's invitation. In Hungary he was uniquely honored when the Budapest Symphony played an all-Serly concert, perhaps the first

time an American composer had been so recognized.

His own creativity and the work with his students (practically a Who's Who in American Music) soon led Serly into uncharted musical pathways. He had become disenchanted with the direction music took during the 1920s. The strictures of atonality, for example, he believed led to a musical dead end.

Serly applied himself to an exhaustive study of the potential of the chromatic scale and by the late 1930s had begun to evolve what is now known as "Modus Lascivus." His findings, widely hailed by musical theorists, composers and musicians (and generally damned

by the academics), are being published as a trilogy. The first book, "A Second Look at Harmony," was published by Samuel French in 1964; the second, "Modus Lascivus" has just been published by Modus Associates (a group of former pupils who want their teacher's observations preserved and disseminated); a third volume, "The Rhetoric of Melody," a collaboration with poet-author Norman Newton, is currently in progress.

Serly's composition and the development of Modus were interrupted by the tragic demands of friendship. Bela Bartok, in exile from a country turned Nazi, had settled in the United States.

Fatally ill with leukemia (contrary to the popular myth that he had starved in an indifferent land), Bartok died in 1945 before completing two works, the *Piano Concerto No. 3* and a *Viola Concerto*. The latter was a jumble of about a dozen pages of manuscript, the piano work required the filling in of a few bars.

Serly was prevailed upon to rescue these works from oblivion because of his knowledge of Bartok's work and particularly because of his familiarity with Bartok's musical shorthand. To make a long story brief, Serly devoted several years to this painstaking task (the *viola concerto* being especially difficult to

reconstruct) and did, indeed, succeed in preserving Bartok's final works (which are among that Hungarian master's most performed pieces).

This musical drama afflicted Serly with the typing as "the Bartok authority," which of course he is, but with his own work to do, he had no interest in making a career of it. But other musicians, laymen, musicologists and others would not let it rest at that as Serly was "inundated by phone calls, letters and requests for interviews. . ." It would be some time before Serly could take up his own work.

Still, he continued to work, so to speak, for Bartok. He made

(Continued on page twenty-one)

## "Nobody has learned how to play the trumpet. It's endless."



Leblanc Duet No. 3, featuring Maynard Ferguson

We're having a beer and bratwurst with Maynard Ferguson at Summerfest, an annual two-week music festival on the shore of Lake Michigan in Milwaukee, Wisconsin. Last night, his overdrive band and double-high-C trumpet perfection set an attendance record at the Jazz Oasis here. Now, as he talks, he holds a slide/valve trumpet he recently designed, the M. F. Firebird. Tonight, he'll hold another multitude in awe. And soon, he'll be relaxing pool-side, at his home near Shangri-la.

**Ferguson:** We live ninety miles north of Los Angeles, in Ojai. It's a beautiful valley. It's where they shot the original Shangri-la, for "The Lost Horizon."

**Leblanc:** It must be hard traveling away from a place like that.

**Ferguson:** I don't get tired of traveling. I'll go thirteen hard weeks, but then I'll take a month off. Our agent would book us every day of the year, twice, if we'd let him. But I find your band and music becomes stale if you don't take a break.

**Leblanc:** Your music is anything but stale. How do you describe it?

**Ferguson:** "Today." That's how I'd describe my band. "Today." I'm a great believer in change. You have to have change in your music . . . because that's where the real artist comes out, when you take a shot, as opposed to playing it safe. Nobody has learned how to play the trumpet. It's endless.

Learning to play something only opens up the challenge to learn to play something else.

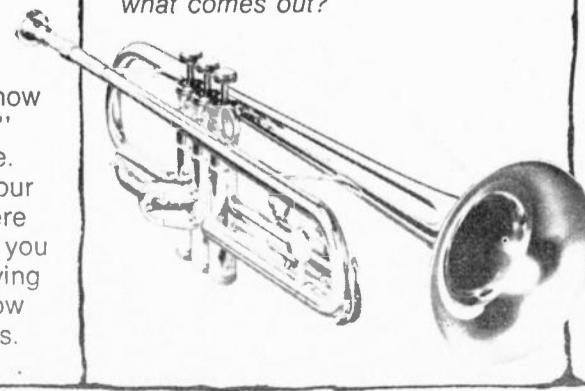
**Leblanc:** Is this what gave you the idea to design new instruments, too? The three that Holton's come out with?

**Ferguson:** You have a hair of an idea, and from that grows another idea. Then you put it together. What I really admire about the Holton people is that, when I come up with an experimental horn, they realize that we're going to experiment with it until we get a product. And that's what happened with the Superbone. I crushed three Superbones in my bare hands before we figured out the right braces.

**Leblanc:** Your Bb trumpet—the M.F. Horn—did that take trial and error?

**Ferguson:** They just didn't pull one off the line and stamp it "M.F. Horn." It was a trial and error thing. I said let's try it larger, let's try a bigger bell on it. Let's try less of a flare, more of a flare. All this takes time and energy.

**Leblanc:** After all you put into it, what comes out?



**Ferguson:** It's a large-bore instrument. That bigness gives you a mellow sound. When I play in the upper register I want it to sound beautiful. Screeching high notes—squeaking out high notes—that's a thing of the past.

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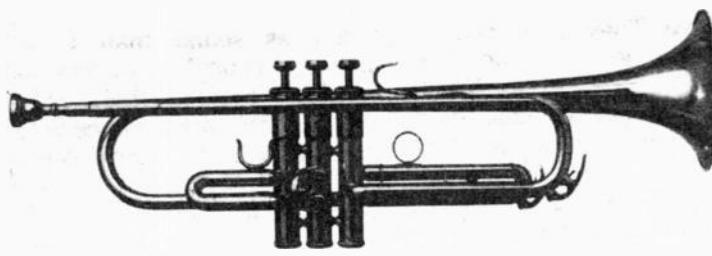
**Leblanc:** Don't quite a few players think your M.F. Horn is different from the one they buy?

**Ferguson:** Right. Kids—sometimes—they'll have an M.F. Horn and they'll come up and want to play mine. To see if there's anything special about my horn. I say, "Well, you take my horn and I'll take yours, if you like." They're astounded by that. But, you know, they always take theirs back.

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# DANNY DAVIS AND THE NASHVILLE BRASS

By Bill Littleton

"Some people seem to think that I was the first to use brass in country music. Well, that's a bunch o' baloney — Jimmie Rodgers used Louis Armstrong on some records back in 1927 and Bob Wills and Spade Cooley especially used horns, although I do like it that my use of brass today has obviously brought country music to a lot of people who didn't know that they liked it."

Such candor is typical of Danny Davis, whose name is almost unfailingly a part of "... and the Nashville Brass" in circles that discuss country music. That same candor also reveals Davis' concern for communicating with ever-expanding audiences, a concern at the bottom of the entire Nashville Brass concept.

Within the traditional framework of musical categoriza-

tion, his beginnings seem unlikely for the laurels he has won — coming from a poor family in Dorchester, Massachusetts, where his first musical experience was playing a borrowed trumpet in the church band. After a short while, band director Joseph Donovan told young Davis that he showed specific potential which could be developed properly if his parents could pos-

sibly come up with \$1.50 a week for private lessons. Knowing the family financial situation Danny didn't even mention the money to his parents but got a job on Saturdays with a vegetable peddler. The job paid \$1.50 a week, which a year later, Mr. Donovan refused to accept as the lessons progressed, enabling Danny to apply his wages on his first honest-to-goodness-all-his-own

trumpet.

A great deal of what is Danny Davis reveals itself in that story, as he adds, "Mr. Donovan died recently at the age of eighty-four. He had moved to Seattle to live with some of his children and several years ago we were doing a show there and I introduced him from the stage. I just hope today there are a few music teachers who take that kind of interest in their students; I know I could never have made it without help."

The Davis humor also comes out in the story: "Being poor has its advantages, you know; having to work for the peddler to take trumpet lessons — there are nine of us on stage with the Brass and seven of the nine have master's or doctorates in music, but we got to kidding around one day and I was the only guy in the band who knew that it takes three pounds of spinach to make a peck."

Through Donovan dedication and Davis diligence, Danny earned the first trumpet chair of the All-State Symphony Band in high school and the summer vacation before his senior year was spent working a jazz joint on New York's 52nd Street with the Nick Jerrett Sextet. "Our pianist," Danny recalls, "was the great arranger, Ralph Burns, so I was really off to a great start."

Upon graduation from high school, Davis was awarded a scholarship to the New England Conservatory but dropped out after a few weeks in order to take a job with the Bobby Byrne Orchestra. "It's really interesting that we've only had three personnel changes with the Nashville Brass in the seven years of the act," he reflects, "because I was the original bounce-around: from Byrne I went to Krupa and then to Art Mooney to Will Osborne to Jack Jenney to Dean Hudson to Sammy Kaye to Blue Barron to Freddy Martin — oh, I got around."

The Martin affiliation, which was later to give him and Merv Griffin stories to tell on TV, also spawned his short-lived career as a singer, recording for MGM. "We had a tremendous amount of lack of success," he quips, "but the singing is what got me started as a producer in a roundabout way. My recording had made me conscious of what it takes to make a good record rather than just play good music; I had a little band out on Long Island and one night coming back into the city I got a crazy idea for 'Object of My Affection.' I took the idea to the contacts I had made during my singing career and we wound up going in the studio and doing it. The record was a hit and I gradually was asked to produce more till I actually became a producer for MGM."

Danny's production credits from those days are heavy — Herman's Hermits and a series of sessions done in Nashville on Connie Francis seem to get most of the attention, although he is equally proud of "a fine

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record" he did on Lena Horne ("He Loves Me") and of his signing of Lana Cantrell, of whom he says "she hasn't come into her own yet but she's certainly a fine singer."

His trips to Nashville, which became more frequent than just the Connie Francis sessions, progressively broadened his feel for music and its complex subtleties of expression, to the point that "another crazy idea" emerged: why not play country tunes with a brass section with country rhythm and such standard country lead instruments as banjo, guitar, and steel? Why not, indeed, but his superiors at MGM could think of plenty of reasons — "country fans hate horns," they told him, obviously oblivious to the Spade Cooley smash of "Steel Guitar Rag" not too terribly many years before.

Meanwhile a job offer came from RCA and he took his country brass concept with him where superiors Don Burkheimer and Steve Sholes "loved the idea, but the guys who released the budget said we were all crazy." However, RCA soon found need, due to the Nashville boom, to reorganize the A&R department there to ease Chet Atkins' administrative load. And the Nashville post was offered to Danny. Of that move, he reflects candidly, "I was really tuned in to Nashville already and here was an offer as assistant to the greatest A&R producer possibly in the world — of course, I took it!"

When asked if the prospect of following through on his brass idea had any influence on his acceptance, Danny told us, "Well, not really, but just before I left New York I did ask Steve Sholes if he minded if I broached the subject with Chet and he said he thought Chet would like it, to go ahead."

Chet's reaction is part of musical history, as is the overwhelming success of the Nashville Brass, which actually came about when, with Chet's nod, Davis went to studio musician friends and literally said, "Listen, this is what I want" and they delivered.

Longevity in the road group reflects satisfaction with the arrangement, but not nearly as dramatically as watching them perform. "Most of the guys in the Nashville Brass," Davis explains, "had to make the adjustment from being a member of a section of a band to being part of an act. There's a big difference but they've all become good performers — we have a lot of fun and so do the folks out front."

Only the diversity within the group could cope with the diversity of material, "90 per cent of which has been arranged by Bill McIlhiney," that is performed by the Nashville Brass. Like Davis, trumpeter Bill Pippin has a big band background, coming from the Charlie Spivak organization, while the third trumpet man, Ray Carroll, formerly taught at Vanderbilt and Peabody in

Nashville. Bassist Chuck Sanders was with Maynard Ferguson; drummer Terry Waddell was Eddy Arnold's music director, and guitarist Larry Morton — "well, we found him in Bossier City, Louisiana, playing in a jazz joint." First trombonist Rex Peer was formerly with the ABC staff orchestra in New York and jazz soloist with Benny Goodman, and Curtis McPeake ("my guaranteed show stopper") was a featured banjo picker on the Grand Ole Opry whose credits actually included working with Lester Flatt as pinch-hitter for Earl Scruggs during a prolonged series of operations to recover from an auto accident. "Newcomer" Phil

Jones, who plays bass trombone, came directly to the Brass from the University of Indiana — three and a half years ago.

In 1975 Danny Davis and the Nashville Brass worked 320 shows on 295 actual playing days and traveled — their own aircraft — just under 110,000 miles to get there. Just as significantly, they have performed at every major country club in the Nashville area as well as numerous other local functions (including a farewell party for an outgoing Republican governor and an inauguration ball for the incoming Democratic governor almost back-to-back), proving themselves as popular at home as

elsewhere. They have won the Country Music Association "Instrumental Group of the Year" award seven of the nine years it has existed (losing in '75 and '76 to Roy Clark and Buck Trent) and they have received a Grammy nomination every year since their first album.

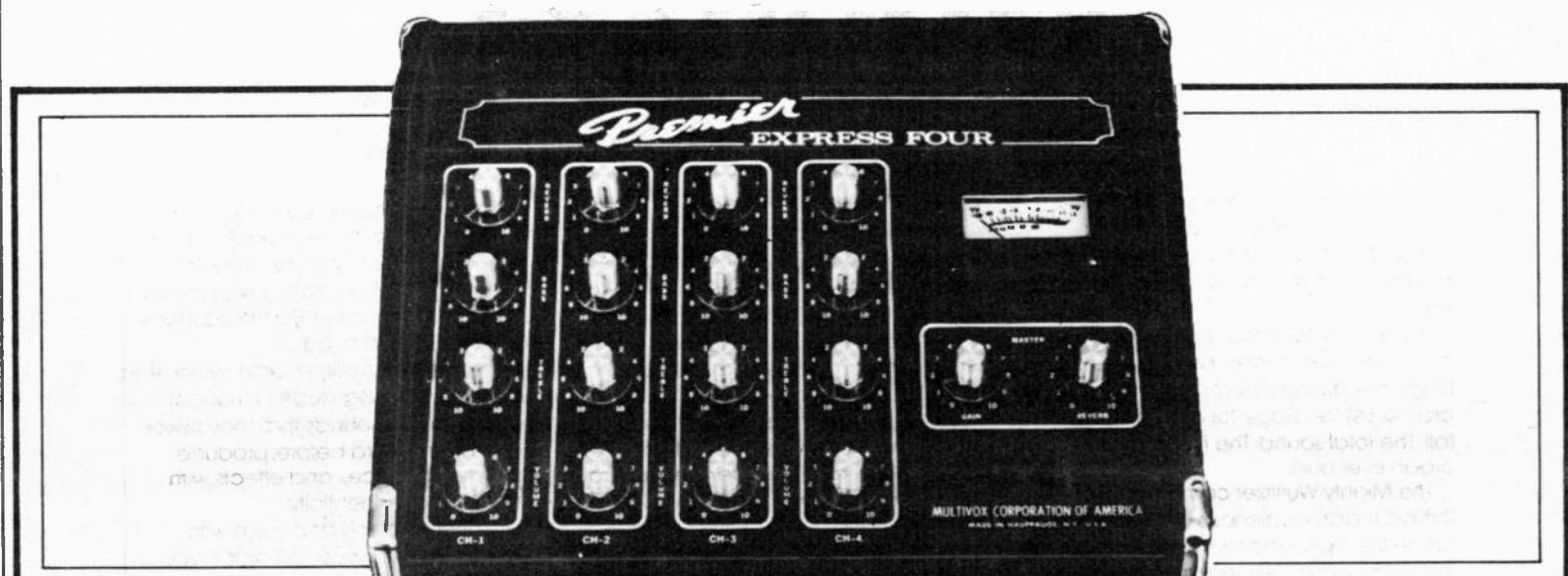
And little let-up seems in sight. Bookings are filled virtually as far ahead as reserved seats at the Grand Ole Opry (say three to six months) and there's always the next album to be planned, all of which Danny sees as a simple continuation of a "crazy idea that happened to be good."

Enhancing that feeling of continuation is the fact that his son, Kerry, travels with the

Brass as sound man ("he's a musician enough to understand balance," explains dad), which also reflects Davis' concern for subsequent generations of professional musicians. "I'm a little worried about where the kids get a chance to learn their crafts today," he admits. "I know there are plenty of good music schools, but what about kids who can't go to college?"

The current magnitude of the music business is a point of pride to Danny, but it is not without its negative side — "it would be difficult today to get the experience I had. There are no joints anymore — places where you either get good or get thrown out."

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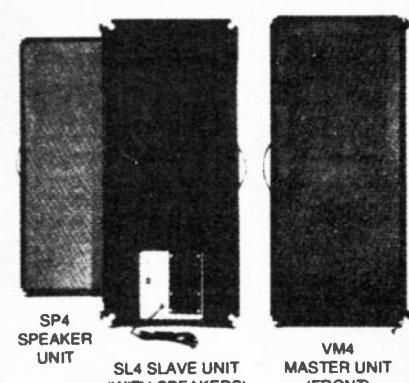
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BY BURT KORALL

## THE POP AND JAZZ SCENE

### TOPS IN POP

Barry Manilow is in the midst of a ninety-eight-city, seven-month tour. . . . After a September Las Vegas engagement, Ray Charles, his seventeen musicians and five girl singers toured Europe. . . . Don Elliott has composed, arranged and recorded music for Dick Shawn's comedy act. . . . Henry Mancini conducted the Toledo (Ohio) Symphony in two pops concerts, September 25 and 26, in the city's Masonic Auditorium. A few nights later, initiating the Indianapolis Symphony Orchestra's Sunday Night Pops Series, he conducted a program of his compositions and arrangements in Clowes Hall in the Indiana city. The presentation featured Graham Young (trumpet), Jack Gilfoyle (drums), Royce Campbell (guitar), Abraham Laboriel (bass) and Al Cobine (tenor saxophone). . . . Pianist Richard Moser closes at the Swiss Chalet in San Juan, Puerto Rico, the latter part of this month. He opens at the Peninsula Hotel in Hong Kong in December and remains there until May, 1977. . . . Mario Bauza, musical director of Machito and his Afro-Cuban orchestra for three decades, now has his own nine-piece band, featuring Victor

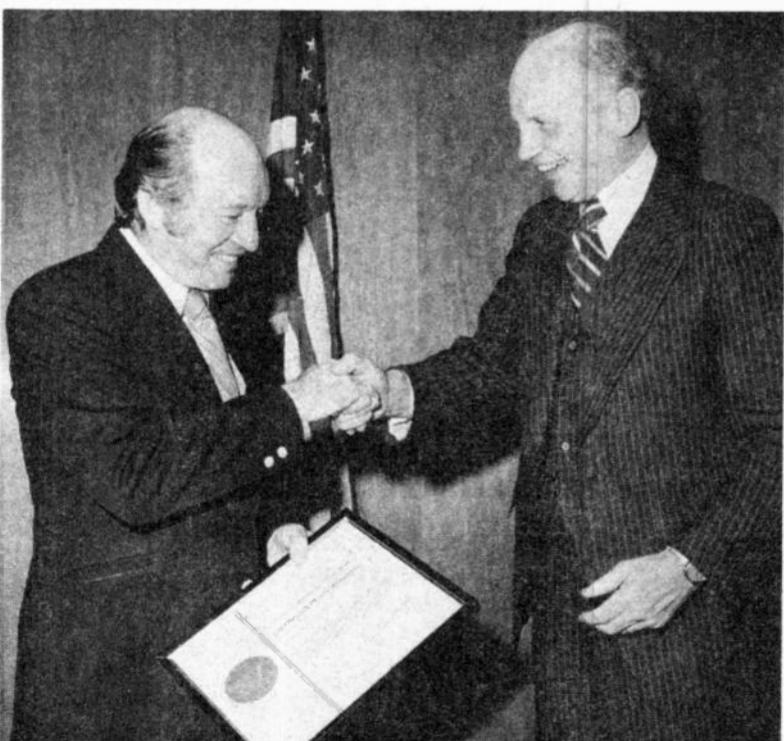
Paz (trumpet) and vocalist Graciela (Perez). The unit, which has been working in and around New York, is quite impressive. . . . Drummer Chris York and saxophonist Pat Ryan are the newest members of Asleep at the Wheel, the Texas-based band. . . . Joe Bushkin, the veteran pianist, returns to the New York scene next month. He will be performing with Bing Crosby at the Uris Theatre. "Bing Crosby

. . . Clarence Clemons, saxophonist with rock idol Bruce Springsteen's back-up band, has a role in the motion picture, "New York, New York," starring Robert DeNiro. . . . The Dom Um Romao Sextet and singer Astrud Gilberto were featured in concert at New York's Town Hall, October 1. . . . Drummer Tony Williams' Lifetime, which played an engagement at New York's Bottom Line in September, is comprised of Tony Newton (bass and vocals), Alan Pasqua (keyboards) and Allan Holdsworth (guitar). . . . Sir Judson Smith, pianist-singer, opened his eleventh winter season at Patio-Delray, Delray Beach, Florida, November 11.

. . . Guitarist-singer Peter Frampton, the latest pop rage, toured seven European countries over a nineteen-day period, beginning October 22. . . . A benefit for performer Jackie Wilson, who has been ill for almost a year, was held at the Latin Casino, Cherry Hill, New Jersey, early in October. A number of key pop groups turned out for this worthy cause.

All the proceeds were turned over to the Wilson Benefit Fund, to help pay ever-mounting medical and hospital bills. . . . Pianist-singer Bob Bellows is the attraction at Howard Johnson's on Lake Shore Drive in Chicago. . . . Producer Ron Delsener opened the Palladium on New York's 14th Street, late in September, with a show starring The Band. Formerly known as the Academy of Music, the hall has

(Continued on page twenty-one)



Jazz and classical guitarist Charlie Byrd (left) accepts a "Certificate of Appreciation" from John Richardson, Jr., Assistant Secretary of State for Educational and Cultural Affairs. Byrd, who since 1961 has traveled to forty-four countries on behalf of the Department of State, was cited for having "superbly" represented the United States both on and off-stage and for "making a significant contribution" toward developing mutual understanding and goodwill. His most recent trip was to South Asia in January of this year.



# CANADIAN NOTES

by Gerald Levitch



One of those little things that was snidely reported in the Toronto papers after the Montreal Olympics (and not entirely in the spirit of civic rivalry) was the relative box office disaster of the cultural Olympics. Traditionally, the host country stages a sizeable demonstration of its performing arts at theatres and sites adjacent to the sports facilities. Massive Canadian government funding supported an impressive series of concerts by serious, folk and popular musicians and orchestras, as well as dance troupes and theatre companies.

But apparently, the Olympic visitors confined their attentions to the athletes, and avoided the box offices in embarrassing numbers. One private promoter of rock and jazz concerts was forced to cancel the better part of a dozen concerts. Many performers played to near-empty houses, and even a generous distribution of free tickets didn't help.

Meanwhile, we hear from Mrs. Alexander Brott, wife and manager of Maestro Brott, director of the McGill Chamber Orchestra, of an especially glittery gala concert on July 18, which was attended by some 400 dignitaries, including the Queen and members of the royal family, the Shah of Iran, the Queen of Holland, Prime Minister Trudeau and Mrs. Trudeau, Quebec Premier Robert Bourassa and Mrs. Bourassa, et al.

The deservedly esteemed McGill Chamber Orchestra marks its thirty-seventh consecutive season this year with a series of decidedly imaginative programs. Guest artists include cellist Pierre Fournier, tenor Peter Pears, duo-pianists Bourchard and Morisset, Ravi Shankar (who will give the world premiere of his *Concerto for Sitar*, written for the McGill Chamber Orchestra, on February 28), guitarist Siegfried Behrend, contralto Maureen Forrester, and violinist Ida Haendel.

Several thousand miles away, the Tokyo Symphony Orchestra made its international debut with conductor Kazuyoshi Akiyama and the Vancouver Symphony Orchestra, in Vancouver, September 27 and 28. Maestro Akiyama, conductor and music director for both orchestras, led all 180 musicians in a performance of Richard Strauss' *Festliches Präludium für Grosses Orchester und Orgel*, and the Moussorgsky-Ravel *Pictures at an Exhibition*. The Tokyo Symphony, performing outside Japan for the first time, began a North American

tour in commemoration of the thirtieth anniversary of its founding. Kazuyoshi Akiyama joined the TSO in 1963 as assistant conductor and in 1964 was elected as its permanent conductor and music director. After debuting in Vancouver, the Tokyo Symphony Orches-

tra continued its first international tour, performing in several cities throughout the United States and Mexico. Mr. Akiyama conducts throughout the tour. This past summer, Mr. Akiyama conducted the Berlin Radio-Symphonie Orchestra, the Toronto Symphony

Orchestra, and the Boston Symphony in Tanglewood. This season, Mr. Akiyama will conduct the Philadelphia Orchestra, the Cincinnati Symphony Orchestra, and the Honolulu Symphony Orchestra.

Also traveling is the Hamilton Philharmonic, which left Hamilton on September 27, on tour to several cities in Northern Ontario, including Orillia, where the ensemble performed a 1:15 P.M. student concert at Orillia District Collegiate. On September 28, having bussed 130 miles from Orillia to North Bay, the Canadian Brass contingent of the Hamilton Philharmonic began with a clinic-workshop at St. Joseph's College, followed by a concert.

And in the afternoon, the Brass rejoined the philharmonic for a children's concert, followed by an adult concert that evening.

Pop singer-songwriter-pianist Robert Armes performed a half-hour of his music for the Ontario educational television network, OECA, "Night Music Concert." It featured Robert on piano and guitar, with seven backup musicians, including four singers. . . . Toronto-based Atlantic recording group, Wireless, went on a five-city tour with Rush, starting September 28, in Moncton, New Brunswick, and continuing to Charlottetown, Prince Edward Island, and Sydney, St. John, and Halifax. The band has a new album called "Wireless."

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Mabel Orr, eighty-three years young, has been a musician since the age of eight, when she began to play the organ and later the piano. During her long and interesting career she often provided the music for vaudeville performances and as early as 1912 joined the A. F. of M., first as a member of Local 94, Tulsa, Oklahoma, and then as a member of Local 203, Hammond, Indiana, in 1951. She is very proud of her sixty-four years with the union. Currently she is celebrating her twenty-eighth year as the featured organist at San Remo's Restaurant in Griffith, Indiana. As active as ever, Mrs. Orr's favorite hobbies include golf and, most recently, bowling.

Conductor-composer Jose Serebrier received from Columbia University the Ditson Conductor's Award for 1976.

The award honors a conductor for contributions to the advancement of contemporary American music.

Davie Liggions is convinced that the best pick-me-up for senior citizens is live music. Although sixty-three years of age and retired himself, he is still providing some swinging sounds for senior citizens in the Dallas, Texas, area with his ensemble, Davie Liggions' Jazz Band. Mr. Liggions and his band frequently play nursing homes and civic centers and recently livened up the senior citizen day picnic at White Rock Lake.

Mr. Liggions learned to enjoy performing at age eleven when he entertained as a warm-up act with his extraordinary dancing. However, he always wanted to make music and soon found he had a distinct talent for playing the drums. During the 1930s he played

with many big name bands, as well as provided the beat for Fletcher Henderson, Jimmie Lunceford and Ella Fitzgerald. His drumming still draws the crowds today, and, if Mr. Liggions has his way, he will continue to do so for quite a while to come.

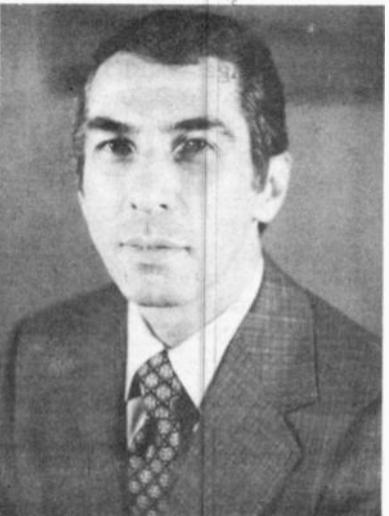
Although he is rarely the main attraction for concertgoers, pianist Richard Zgodava never goes unnoticed. He is recognized as one of the most accomplished and talented accompanists in the Minneapolis-St. Paul area by audiences and musicians alike. He has performed at one time or another with almost every leading singer in the Twin Cities as well as with countless prominent instrumentalists and visiting artists. It is the general consensus among music lovers who attend concerts regularly that if the program reads "accompanied by

Richard Zgodava" the concert will surely be of high quality.

Mr. Zgodava, who began playing the piano at the age of ten, discovered he had a natural talent for sight reading music. A brilliant student, he won a Fulbright Scholarship and went to London for a year to study music and voice at the Royal Academy. Studying voice technique has given Mr. Zgodava an additional advantage as an accompanist. He understands the fine points of a singer's phrasing and can readily spot when a singer is in trouble during a performance.

Upon return from London Mr. Zgodava began his career as an accompanist, and quickly earned a reputation among his peers as a thoroughly professional performer. He is known to remain calm during even the most unnerving onstage crisis. An accompanist, he feels, must be flexible and ready for any eventuality. It is not infrequent for the soloist to forget a passage and skip unexpectedly to the next.

Mr. Zgodava admits that the role of the accompanist is secondary to that of the soloist, yet he rightfully points out that the accompanist is an integral part of the performance and contributes much to its success. He says he has no desire to pursue a solo career, although he usually gives a solo recital once a year. He



Richard Zgodava

feels that his career is challenging and interesting without the pressure a solo artist must endure. In addition to concertizing, Mr. Zgodava is a full-time librarian, conducts and occasionally composes for a church choir and is an ardent lover of the opera.

Wallace Park in Portland, Oregon, was the site of a festive musical tribute held on June 27 to honor the late jazz pianist Jack Howell. A huge crowd showed up to enjoy an afternoon of good, live music. The funds raised from this successful event have been appropriated for hemophilia research.

The many musicians who provided the eight hours of music offered a wide variety of musical styles to please every taste. Among the performers were Jon Bunce, Marilyn Shotola, Monte Ballou, Dick Blake, Bill Thomas, Brad Herrett, Tom Grant, Marianne Mayfield, Lee Reinoehl, Ronnie Steen, Thara Memory, the Woody Hite Band, the Carl Smith Band, the Way Out Sextet, and the Bob Douglass-Eddie Wied-Dave Elliott Trio.

Ruthie Suvalle performed a successful one-woman concert at the California State Museum of Science and Industry recently. She presented a bicentennial revue in song and music, including some original material she composed especially for this event.

Ms. Suvalle has performed in U.S.O. shows throughout the New England area and in leading country clubs and hotels. She can sing in several languages and accompanies herself on piano and accordion. Encouraged by the enthusiastic response to her first concert, Ms. Suvalle hopes to pursue further concert work.

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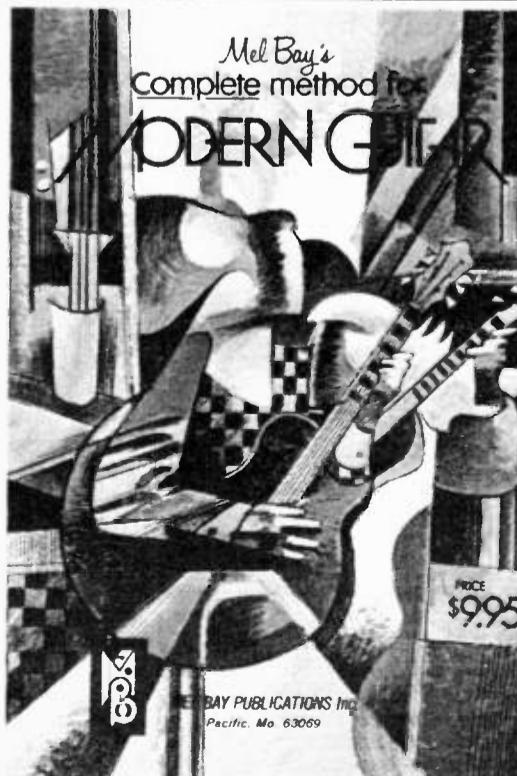
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# OVER FEDERATION FIELD



International President Hal C. Davis was on hand October 3 to congratulate the New Jersey State Conference Executive Board Members on their re-elections. Left to right: Thomas Casapulla (President of Local 237, Dover), New Jersey AFL-CIO representative; Frank Kreisel (President of Local 373, Perth Amboy), President of the New Jersey Conference; Andy Kuchtyak (Secretary of Local 373), Sergeant at Arms of the Conference; International President Davis; Louis Melia (President of Local 204, New Brunswick), Secretary of the Conference; Charles Cunningham (member of Local 77, Philadelphia), Treasurer of the Conference; and Fred Dittamo (President of Local 248, Paterson), Vice President of the Conference. The Board of Directors automatically consists of every President of the New Jersey locals or their designees.



L. E. Smith

L. E. Smith, Acting Secretary-Treasurer of Local 69, Pueblo, Colorado, has retired as director of the Pueblo Municipal Band after twenty-six years in that capacity. During the band's final concert of the season Mr. Smith was presented with a plaque from Henry Reyes, City Council President, who proclaimed August 22 as "L. E. (Dick) Smith Day" in recognition of his outstanding contributions to the community.

A member of the Federation for fifty-four years, Mr. Smith served as President of Local 69 for twenty-six years. Upon the untimely death of Secretary-Treasurer M. D. Frazin this past August, Mr. Smith

resigned as President to take over the latter position.

Mr. Smith pioneered in the field of public school music education. In 1921 he organized the first instrumental music program in the Sterling Public Schools. His bands were among the top three school bands in the country on several different occasions. He also helped organize the Colorado Bandmaster's Association, the forerunner of the Colorado Music Educators Association, and served one term on the Executive Board of the National Music Educators Association. For a time Mr. Smith taught at Colorado State college in Greeley and was head of the music department at Pueblo Junior College. Recently he received an Honorary Doctor of Humanities degree from Southern Colorado State College.

West Virginia's performing arts have a new and luxurious showcase with the recent completion of the Science and Cultural Center in Charleston. The project took approximately four years to construct at the cost of \$14 million. The beautiful performing arts theatre seats 450, has excellent acoustics and lighting, a well equipped stage and plenty of well appointed dressing rooms. The orchestra pit is specially constructed so that it can be lowered to another level.

In addition, the huge complex houses several rooms scheduled for various displays of historic artifacts, a museum which focuses on all stages of West Virginia's

development up to the present day and a library and archives which abound with published volumes and documents of state significance.

One of the founders and president of the New Brunswick Summer Music Camp in Saint John, Mrs. Jessie Ward Barker, was presented with an honorary life membership in Local 815 at a recital at the Rothesay Collegiate School in August.

Ronald H. Cooke, President of the local, who made the presentation, also awarded Mrs. Barker with a certificate of appreciation for outstanding contribution to youth in music.

"The gold card symbolizing life membership is only presented by the local under exceptional circumstances," said Mr. Cooke. (Mrs. Barker is the only person who has ever received both awards.)

Mrs. Barker has been a teacher of strings and piano as well as a concert performer. She has been active in music circles for many years, having executive positions in the Atlantic Symphony Orchestra and the Women's Symphony Committee, and is a registered adjudicator. Many of her students have attained levels of high standing, performing in the New Brunswick and National Youth orchestras.

The presentation was made during a recital given by the eight instructors at the New Brunswick Summer Music Camp, which is rated as one of the finest music camps in Canada.



Secretary-Treasurer Bill Davison of Local 442, Yakima, Washington, presents a membership card to twelve year old Don Hoeger, the youngest member ever to belong to that local. President John Schachter looks on at the right. Young Hoeger is a fine drummer with a four-piece group (consisting of two brothers and two sisters) called Phase IV.

# Closing Chord

## GREGOR PIATIGORSKY

One of the greatest musicians of this century, cellist Gregor Piatigorsky, died on August 6 at the age of seventy-three, ending an illustrious career that spanned more than sixty years.

Born in Ekaterinoslav, Russia, on April 17, 1903, he later made his home in the United States, becoming a citizen in 1942. A child prodigy, he began playing the cello at the age of seven, giving his first concert tour at nine. Following studies at the Moscow Conservatory he became principal cellist of the Imperial Theatre Orchestra in Moscow at the age of fourteen.

During the Russian Revolution, Mr. Piatigorsky left his homeland. Following a period of refugee deprivation, he found employment in the Warsaw Opera Orchestra for a time. He then went to Berlin where he played in cafes and theatres until he caught the attention of Wilhelm Furtwangler, conductor of the Berlin Philharmonic, who engaged him as first cellist and soloist with the orchestra. In 1929 he resigned from that position to concentrate on solo appearances.

That year he made his successful debut with the New York Philharmonic, playing the Dvorak Cello Concerto. During the years that followed he appeared with virtually every major orchestra in the United States, Europe and South America. He also performed in chamber music programs with many of the world's distinguished instrumentalists, such as Rachmaninoff, Schnabel, Flesch, Horowitz, Milstein, and Rubinstein.

Early in his career Mr. Piatigorsky showed a deep concern for students and for a time taught advanced classes at the Curtis Institute of Music in Philadelphia. He also was director of chamber music at the Berkshire Festival in Tanglewood and founded scholarships for composition and cello at the Paris Conservatory, Chicago University and Peabody Conservatory. In 1962 he became a member of the University of Southern California School of Music faculty. Many of his former students have established promising solo and orchestral careers.

While Mr. Piatigorsky more or less gave up presenting solo recitals some years ago, he made an appearance last June at the opening of Philadelphia's new Robin Hood Dell with Eugene Ormandy conducting the Philadelphia Orchestra.

Mr. Piatigorsky received numerous awards and honorary degrees. He was an honorary member of the Royal Academy of Music (London) and was awarded the Legion of Honor (France) as well as the Justice Brandeis Gold Medal. In addition, he was an honorary life member of the Philadelphia Orchestra and the Israel Philharmonic. In 1969 he was presented with the "Outstanding Teacher Award" from the American String Teachers Association.

He was a life member of Local 52, Norwalk, Connecticut, having joined that organization in 1941. He was also an honorary member of Local 47, Los Angeles.

## CARROLL D. KEARNS

Carroll D. Kearns, former Congressman from Pennsylvania and long-time supporter of Federal recognition of and aid to the arts, died on June 11 at the age of seventy-six. He was an honorary life member of Local 460, Greenville, Pennsylvania.

A widely known leader in political, education and musical circles, Mr. George V.

Kearns served in the House of Representatives from 1946 to 1962. As a freshman Congressman he was assigned to the House Education and Labor Committee and at the time of his defeat was Republican ranking member.

During his political career his name appeared on many bills introduced in Congress supporting Federal recognition of and aid to the arts. In 1961 he introduced a bill to establish a program of grants to States for the development of programs and projects in the arts. He also introduced a bill in the 87th Congress to establish a commission on the cultural resources in the Nation's Capital and to provide a comprehensive plan for the effective utilization of such resources in carrying out a long-range program to make the Nation's Capital equal in cultural matters to the capital cities of other great nations. In addition, he joined with those members of Congress who supported the establishment of a Federal Advisory Commission or Council on the Arts.

Born on May 7, 1900, in Youngstown, Pennsylvania, Mr. Kearns was educated in New Castle public schools and received a doctor of music degree from the University of Chicago and a master of education degree from the University of Pittsburgh. His undergraduate work was done at Westminster College, which later presented him with its first Alumni Achievement Award.

Mr. Kearns, who worked his way through college as a railroader, soon became known as a concert soloist and performed with the Chicago Symphony Orchestra. Much later he served as guest conductor of the U.S. Navy Band and the Air Force Symphony Orchestra.

He was also teacher and administrator in Chicago and Greenville public schools and a member of the faculty at Slippery Rock State College. In 1941 he was appointed superintendent of the Farrell School District. Active in civic affairs in the Shenango Valley, he was an organizer and president of the former Farrell Chamber of Commerce and belonged to a number of fraternal organizations.

A special room was set aside for the former Congressman's papers at Thiel College's Langenheim Library in 1974.

## BRUCE BRUMMITT

Bruce Brummitt, an Executive Board Member and Treasurer of Local 78, Syracuse, New York, for more than forty years, passed away recently.

Interested in professionalism and the advancement of musicians throughout his life, Mr. Brummitt attended several A. F. of M. conventions as a delegate and was named Local 78's first Treasurer Emeritus in 1974. On June 29, 1975, "Bruce Brummitt Day" was observed at the local's annual clam-bake. In addition to receiving a gold membership card (the second such membership card to be presented in the local's history), he was given a plaque commemorating his years of service to music.

Born in Memphis, Tennessee, Mr. Brummitt was a graduate of the University of Tennessee. (Later he received an honorary bachelor's degree from the Paris Conservatory.) During World War I he enlisted in the Army and served as conductor of the 120th Infantry Band. He was awarded the gold cross of honor for services beyond the call of duty by Britain's King George V.

Following his wartime service he became assistant conductor to Boris Morros, musical director of Paramount-Publix, conducting theatre orchestras in various cities. Sent to Syracuse as director of a thirty-five-piece pit orchestra for the opening of the Loew's Theatre in 1928, he soon became known to thousands of Central New Yorkers as "Mr. Music." Although he left the area for two years, 1938-39, to conduct WGY's radio orchestra in Schenectady, he returned to organize and lead several orchestras, including "Roy's Gang," which broadcast a highly successful WFBL radio show during the 1940s.

A natural born musician, Mr. Brummitt first played the clarinet, later learning other instruments, including the piano, and ultimately taught practically all wind instruments.

## MIKE FRAZZIN

Mike Frazzini, Secretary-Treasurer of Local 69, Pueblo, Colorado, for the past twenty-six years, died on July 9 at the age of seventy-six. During his tenure of office he attended all of the conventions of the Federation until 1975. In addition, he was a life member of the local having joined the organization in 1926.

A proficient clarinetist, he was a member of the Pueblo Municipal Band for forty years.

## BRADLEY BOND

Fifty-eight-year-old Bradley Bond, a former Secretary of Local 538, Baton Rouge, Louisiana, having served from January, 1966, until December, 1973, passed away earlier this year. He also was a charter member of the local and as a delegate attended all the conventions of the Federation during his tenure of office.

A fine musician, Mr. Bond played all the reed instruments. During World War II he served as a warrant officer in the Army. Following military service he performed with several top bands in New York City.

A graduate of Louisiana State University, he taught theory and band at Henderson State Teachers College in Arkadelphia, Arkansas, from 1962 until 1966.

## LAWRENCE KNEEDLER

Lawrence Kneedler, Project Chairman of Local 350, Collinsville, Illinois, passed away recently at the age of sixty-four. Previously, Mr. Kneedler served as President and as a member of the Executive Board.

He was a member of the Veterans of Foreign Wars, American Legion, and was past worshipful Master of Masonic Lodge 712.

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The tradition of viewing the student this way is not unique at Eastman, but it is definitely not widespread. It is exactly opposite to the depersonalized, mass-produced approach which considers the student to be a product of the educational program rather than a resource within the creative process.

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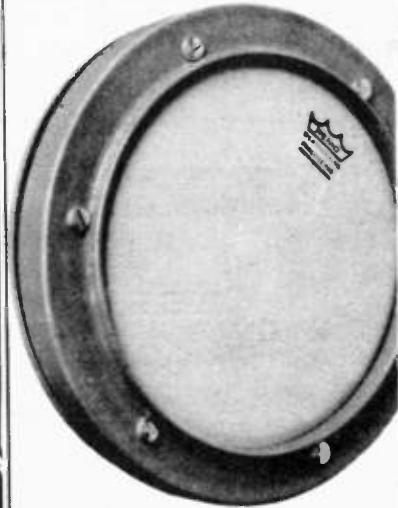
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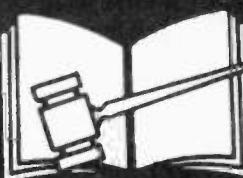
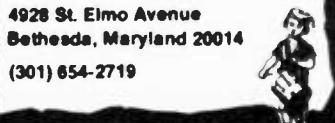
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## TIBOR SERLY

(Continued from page nine)

classic (some would say definitive), pioneer recordings of several of Bartok's works including the *Viola Concerto* with William Primrose, who commissioned it and the *Piano Concerto No. 3* with Ditta Bartok, the composer's widow for whom the work was written.

As a conductor Serly has long been known as a champion of contemporary music, although his repertoire is not limited to Bartok and the "moderns," or even to his own compositions. During the 1930s and '40s he was asked to conduct regularly, more often than not the standard works. Though he chose not to take on a permanent conductor's post he was active during the period of the remarkable W.P.A. Music Projects, conducting various groups including the Youth Orchestra. He also conducted several Naumberg Concerts in New York's Central Park.

Serly regrets today the absence of great network symphonies which once served as such a fine outlet for much con-

temporary music — and staff work for musicians. Such programs as CBS's "Invitation to Music," WOR's "Chamber Music Concerts" and NBC's "NBC Symphony" are a loss to music, he feels. During his annual European visits, Serly continues to conduct radio concerts.

Serly's recent recording studio activity has happily resulted in a good number of composer-conducted discs, a comprehensive series ranging from pre-Modus days — such as his own *Viola Concerto* with the distinguished American violist, Emanuel Vardi — through the recent *Concertino 3 x 3*, in which he is joined by his wife, the brilliant pianist Miriam Molin.

What is in store for this human dynamo in his seventieth year? There is the "Modus Lascivus" trilogy to complete, there is a composition for voices in progress, there are the preparations for an upcoming all-Serly recital at Tully Hall next spring — and there are lectures to make, personal ap-

pearances (the questions, praise be, tend to focus on Modus now rather than on such as "What was Bartok really like?"), and meetings with former pupils and friends.

Since the Serlys have lived in Longview (near Seattle) for some years now, the demands on his time and energies have not been quite so hectic as during their New York residence. But Serly makes regular trips to New York, as well as other points in Canada or Europe for musical events. His days and nights are crowded with activity; he is a bundle of energetic Serlys: composer, conductor, musicologist, raconteur, theorist and all-around musician.

As one friend observed at a recent musical gathering in New York, "Teddy is a musical Jack-of-all-trades and a master of every damn one!"

+++

Edward Jablonski is co-author of "The Gershwin Years" and author of "Happy with the Blues," "Master of Modern Music" (Bartok, Stravinsky and Schoenberg); he is now at work on "An Encyclopedia of American Music" (Doubleday).

## THE POP AND JAZZ SCENE

(Continued from page twelve)

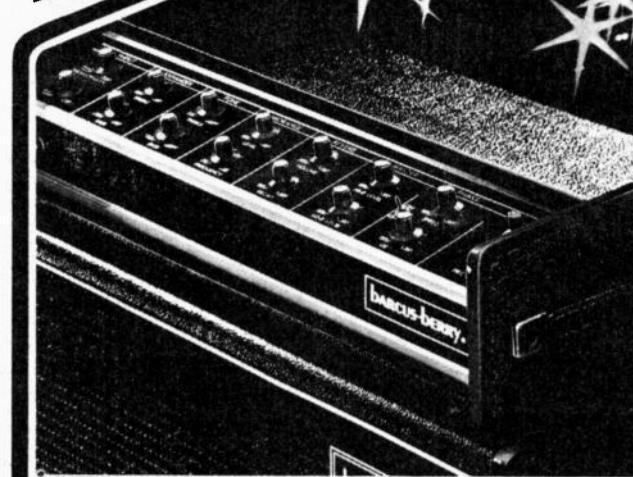
been redecorated and upgraded. . . . Harpist Eleanor Fell is heard on week nights in "The Lion's Share" of New York's Americana Hotel, from 6:30 to 10:00 P.M.

## JAZZ NOTES

Esteemed tenor saxophonist Dexter Gordon returned home to America in October for a series of engagements. The Copenhagen resident was warmly welcomed by his many friends and fans. . . . Art Mardigan, former Woody Herman-Stan Getz-Georgie Auld drummer, is working in Detroit. Also in the Motor City, drumming at Cobbs Corner, is ex-Gerry Mulligan sideman, Frank Isola. . . . Pianist Cedar Walton, with a trio including drummer Billy Higgins, opened at the Matador in San Francisco on the first of this month. . . . The pianist with the Count Basie band, these nights, is Nat Pierce. The great band leader-pianist recently suffered a heart attack. . . . From Houston: A Summer Jazz Workshop, sponsored by the "Concerned Musicians of Houston," funded by the National Endowment for the Arts and the Texas Commission on the Arts and Humanities and private donations, was held from June through August. On August 26, Fred Hofheinz, Mayor of Houston, proclaimed "Arnett Cobb Day," honoring the outstanding tenor saxophonist, who makes his home in the Texas community. Three days later on the University of Houston campus, "Jazz Trek '76" starred Cobb, Bubbha Thomas and The Lightmen, the Fifth Ward Express and the Contemporary Jazz Ensemble. There is a good deal of jazz activity in Houston. It is nicely documented, inci-

past two years, surfaced in London, August 22. She appeared downstairs at the Roundhouse, Chalk Farm. . . . Drummer Ed Shaughnessy's "Energy Force" big band, recently at Donte's in North Hollywood, has signed with the Willard Alexander booking office. Now, it is hoped, the California-based organization will perform across the country. An album by "Energy Force" is currently being produced by Ted Macero. . . . Guitarist Larry Coryell and Eleventh House, his band, will be playing in Denmark, Holland, France, Belgium and West Germany this month. . . . Newport-New York Jazz Festival producer George Wein has announced that all the proceeds from "Midnight Jazz Party and Jam Session," one of the late evening 1976 festival offerings, will go to Rev. John Gensel — for the Duke Ellington Center at the new St. Peter's Lutheran Church in New York — and to Rahsaan Roland Kirk — to help cover the rehabilitation expenses incurred following his stroke. . . . The North Texas State University 1 O'Clock Lab Band has established a scholarship at the University in the memory of arranger-composer Jerry Gray, who recently passed on. Gray headed his own band, but made his reputation writing for the Artie Shaw and Glenn Miller bands during the height of the big band era. . . . The Bach Dancing and Dynamite Society of El Granada, California, continues its Sunday afternoon jazz concerts. The twelve-piece East Bay Toodle-oo concluded in August, which was "Big Band Month." . . . Bob Porter reports that trumpeter Carmell Jones recently made an appearance at the Modern Jazz Showcase in Chicago. Jones has been living in Europe for almost ten years.

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## THE BENCH MARK OF A GOOD NEGOTIATOR

(Continued from page three)

of a single city that doesn't point to its symphony orchestra as one of its top attractions or principal resources. Take the New York scene today: the city is stripped of its glamour, except for its cultural institutions — its New York Philharmonic, its Metropolitan Opera, its New York City Ballet, its Botanical Gardens, its zoo, its Guggenheim Museum, its Lincoln Center, and so on.

**Q** On the other hand, orchestra managers around the country have been saying that the survival of their organizations is threatened by rising salaries. Have symphony salaries now reached a break point?

What was the break point when ABC decided to pay Barbara Walters \$5 million for five years? Where is the break point when a baseball team signs Andy Messersmith to a multi-million dollar contract? Of course, a symphony has to be run on a business basis, and the orchestra manager must be responsive to the society or association that controls the symphony's business affairs. At times, I suppose, it does get a little hairy. I believe this is where we have to exhort the U.S. government to step into the breach and preserve these institutions by making far vaster expenditures for the arts.

I always remember a story from World War II that points up what I'm talking about. Year after year a Voice of America official would make a trip over to our local headquarters in Washington, D.C. She would scream and holler, she would beg and plead, she would be patriotic and call upon us to provide free music for the Voice of America. They could never understand our position of always saying "No!" We would counter by stating, "All we ask you to do is spend a little money. We're not asking for matching funds but just a few dollars for a musician once in a while." When we would go down to the Voice of America, we would see this elaborate operation housed in a fancy studio, furnished with the finest equipment you can buy. Microphones were paid for, broadcast facilities were paid for, engineers were paid for, announcers were paid for. Everybody was paid except the musicians. Always, they wanted the music for nothing. That's where we drew the line.

There is a capricious myth in this country that we (the A.F. of M.) have tried to correct — this notion that music is free, that you must play gratis because you love music. This is just absolute nonsense. There comes a time when you have to be paid for your living just like anybody else.

**Q** Historically, your union has devoted many of its efforts to dealing with the

effects of automation on musicians. A prime example, besides the talking pictures you mentioned, has been the expanding industry which has greatly diminished the demand for live music. Is automation still a problem you're concerned about?

Certainly. We've just negotiated a new contract covering live and videotape television work, and the key provision, beyond the money which is always important, is agreement in principle on restricting electronic devices. You don't have to be anti-business to understand that any practical businessman, if he can press a button and do away with twenty employees, is going to do it. We've seen it in the printing industry where you can now get copy set with just a typewriter and an attachment. In music we're very much afraid that the same thing could happen. Right now you can take an electronic synthesizer and reproduce four violins very effectively. The producer of a recording session could come in and hand four fiddle parts to a keyboard player and say, "Take the violin parts on this number." The breakthrough in this TV contract, then, is the industry's willingness to accept language agreeing not to use one of these electronic instruments in a way that would displace a traditional section of instruments.

**Q** Another automation-related issue that surfaced during discussion on the copyright bill now before Congress is whether musicians should receive royalties when their recordings are played on the air. What is your position?

We have been trying for some years to work toward a revision of the law so that performing artists — musicians in particular — would have the same rights now enjoyed by composers, lyricists, and publishers. These are the only people who receive royalties every time a song they own is played on the air or in a nightclub or anywhere music is used. Radio stations used to employ hundreds of musicians, but today 75 per cent of radio time is recorded music. We believe that those who benefit from the work of our people should pay something to the person(s) who helped create the finished musical product. This may involve not only the instrumentalist but the arranger and everyone else who worked together to complement the composer's work.

**Q** How would this payment differ from the present Music Performance Trust Funds, which already provide a kind of compensation from the recording industry?

Under the copyright law provision, we're seeking royalties for individual musicians based on, you might say, the popularity of their records. The

Music Performance Trust Funds, in a small way, benefit those musicians who are victimized by the use of records. For the most part, the public is the direct beneficiary.

The history of the Music Performance Trust Funds goes back to the recording strike of the 1940s. Some musicians once said that "we are the only artists who play for their own funerals." When records began to replace live music in the 1930s and '40s, our union negotiated these Music Performance Trust Funds as a kind of sop from the recording industry. It does not even come close to replacing the amount of work lost because of recordings. Based on sales of their records, recording companies pay into the fund, which is administered by an independent trustee. The money — over \$100 million in the last thirty years — then goes to hire musicians to put on free, live performances (for the general public) in parks, neighborhoods, senior citizens' homes, schools, and hospitals.

**Q** Can you explain the rationale behind another frequently misunderstood aspect of your union — the defaulters' list?

First, it's not a black list. This is not some punk or gangster saying, "Hey, I don't like you and I'm going to put your operation on a black list." Getting on the list simply means that the employer has demonstrated his unwillingness or, sometimes, his inability to pay other members of the American Federation of Musicians or that he did not avail himself of the arbitration procedures designed to work out cases of disputed payment. Now it seems to me only fair and just that our members should be warned that here is an employer who has not paid other members. To apply pressure on that employer, we have a rule in our By-Laws forbidding members to render service in a place or to an employer appearing on the defaulters' list.

**Q** The employer does not go on the list until he's lost in

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arbitration or refused to go through arbitration?

In a large percentage of cases the employer does not elect to avail himself of the arbitration procedure. A lot of them just say, "To hell with the union. I don't care what you do; I'll just use non-union." Well, sometimes that's a bluff, and sometimes it isn't. But very often, when the employer finds his attractions cut off, he comes back and seeks the arbitration before our Executive Board that he should have sought in the first place. At that point we'll open up the case and let the guy state his views. And it's interesting to observe that a large percentage of employers win because our member violated the contract. They think the odds are stacked against them, but it's not so.

I think misunderstanding of the defaulters' list is one of the things that sometimes gives us a bad name in the public's mind. I want to emphasize that our union is not there to close up a place, to impede, or to inhibit. We do many, many constructive things that are little recognized.

**Q** Any specific examples?

Few people know about our Congress of Strings program, for instance. Because there has been a dearth of qualified young string players for symphony orchestras, for the last eighteen years we have been paying expenses for 120 instrumentalists in the sixteen to twenty-three age bracket to receive eight weeks of instruction at universities from great conductors and string players. There is now at least one graduate of the program in every major symphony in the country.

And you have to remember that though we find ourselves on opposite sides of the bargaining table from employers, we're both really interested in the same thing — a quality product. They want the best musicians at fair wages and conditions, and, of course, the American Federation of Musicians wants the same things in the employment of its members.

# OFFICIAL PROCEEDINGS

## of the Seventy-ninth Annual Convention

### of the American Federation of Musicians

#### Deauville Hotel, Miami Beach, Florida

#### SECOND DAY

(Continued from the October issue)

#### RESOLUTION No. 35

##### LAW

WHEREAS, The present A. F. of M. signatory Booking Agreement contains no legal obligation to assure payment for our members' services, and

WHEREAS, It does not prevent bookers from seeking employment for non-member instrumentalists, and

WHEREAS, There is no justifiable cause to revoke such Agreements, and

WHEREAS, Said Agreement serves no practical purpose, and

WHEREAS, Bookers-as-employers would be a more practical alternative as they would be subject to the control of our Unfair and Defaulters Lists, and

WHEREAS, We now consider Promoters employers, and they resell our members' services without our knowledge or control,

BE IT RESOLVED, The International Executive Board reappraise the Booking Agreement concept and consider elimination of that agreement and its replacement by a policy placing Bookers in the Employer classification with any restrictions or controls the I.E.B. may deem advisable for the protection of our members. A report of such reappraisal shall be given to all Locals within 30 days of the I.E.B. mid-winter meeting.

DONALD L. McLEAN, Local 360

W. R. "BALDY" EVANS, Local 495

RUSSELL B. MAMEROV, Local 537

C. J. "SPEED" ANDERSON, Local 99

ED TVEDEN, Local 124

HARLON WALRATH, CAL BEELER, Local 481

JANIS FIFIELD, Local 184

JOE MACCARILLO, JR., Local 474

NORMAN E. HOAGY, Local 76

GEO. ART DOLL, Local 117

ROBERT A. REID, Local 145

CLIFFORD KELLY, Local 461

RICHARD Q. TOTUSEK, Local 105

BILL DAVISON, Local 442

R. E. DRAPER, Local 184

FRED JETTER, LORIS STEWART, Local 423

H. EUGENE KAHN, Local 225

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

#### RESOLUTION No. 42

##### LAW

WHEREAS, Personal Managers are not required to be licensed by the A. F. of M.,

WHEREAS, Personal Managers in many cases charge as commissions as much as 50% of gross income derived from musical sources, including, but not limited to personal appearances, recording contracts, TV and motion picture appearances, and A.S.C.A.P. and B.M.I. re-use payments, and

WHEREAS, Agents signatory to

the A. F. of M. Booking Agent agreement are limited to a maximum commission of 15% (20% if an approved A. F. of M. personal management contract is on file) for engagements of 2 or more consecutive days per week, or 20% for single miscellaneous engagements, and

WHEREAS, Many employees of A. F. of M. franchised agencies are resigning their employment to take advantage of the lucrative personal management opportunities unavailable to them as Sub-Agents or Agents, and

WHEREAS, Those governmental jurisdictions having codes dealing with Agents, Agencies and Personal Managers, either permit "incidental booking" by Personal Managers or fail to include Personal Managers at all, and

WHEREAS, An industry-wide model is badly needed by these governmental jurisdictions, therefore,

BE IT RESOLVED, That any person or persons who present any business scheme, including all forms of partnerships, corporations, personal services contracts, managerial contracts, co-operative ventures, or any business ventures designed to enjoy more than 20% of the gross income of any one musician or group of musicians, shall be required to be franchised in the same manner as Booking Agents.

WILLIAM ALEXANDER, JOSEPH C. SHORTLIDGE, Local 167

The Report of the Committee is that the Resolution be referred to the President.

The Convention adopts the report of the Committee.

#### RESOLUTION No. 56

##### LAW

WHEREAS, The implementation of Article 13, Section 19 of the Federation By-Laws makes it incumbent upon any local to either collect from one of its members who has become suspended or expelled by another local of which he is also a member an amount such as may be required to either reinstate or clear his account for resignation in good standing, or terminate the membership of such member, and

WHEREAS, The expansion of this principle into the area of an indebtedness incurred by traveling member(s) as a result of unpaid traveling dues and/or work dues equivalent to a local in which a traveling engagement has been performed could greatly diminish the role performed by the Federation in the processing of charges vs. traveling member(s) for unpaid traveling dues and/or work dues equivalent, and

WHEREAS, The elimination, whenever and wherever possible, of the role of the Federation in relaying the charges of one local to other locals wherein the offending traveling member(s) hold membership could result in a substantial reduction of the expense to the Federation involved in the processing of such charges, now, therefore,

BE IT RESOLVED, That before filing charges with the Federation against traveling member(s) for unpaid traveling dues and/or work dues equivalent, a local must first proceed as follows:

Submit an itemized statement of the indebtedness of the traveling leader or member to said leader or member either in person or by mail if a mailing address is available, and a copy of said statement to the local wherein said leader or member holds membership if the local can be correctly identified.

If unable to contact the travel-

ing leader or member or to collect the indebtedness from said member, then notify the local wherein said leader or member holds membership if such local can be identified and submit a statement of such indebtedness and forward a copy of same to the office of the International Secretary-Treasurer.

Upon receipt of such statement by the local wherein the traveling member(s) hold membership, it shall become the obligation of the recipient local to collect such indebtedness from the offending member(s) as a requirement for the continuation of membership in good standing, and remit same to the local in which the traveling engagement was performed.

If no such remittance is forthcoming, or if the offending member(s) can neither be contacted or identified, or if the local wherein the member(s) hold membership cannot be identified, then and only then, may charges be filed with the Federation against the offending member(s).

BE IT FURTHER RESOLVED, That if the principle incorporated in this resolution is not in conflict with existing labor statutes, and if, in the opinion of the appropriate convention committee, it might possibly relieve the Federation in many cases of the responsibility of functioning as a clearing house in the process of collecting traveling dues and work dues equivalent from traveling members, it is recommended that this resolution be referred to the International Executive Board for its consideration.

PORTER THOMAS, Local 655

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

President Davis announces that the nominations for election of officers will be held between 2:30 P.M. and 3:00 P.M.

The Committee on Law continues its report.

#### RESOLUTION No. 24

##### LAW

WHEREAS, Provision is made under Article 2, Section 9 of the A. F. of M. By-Laws relative to penalties assessed traveling members who are delinquent in paying work dues equivalents, and

WHEREAS, It has not been the policy of the Federation to assess these fines, the present verbiage of this section making the fines optional, and

WHEREAS, Much of the unnecessary paper work created amongst the locals in referring these claims to the Federation for collection is due to the fact that members know that there is no penalty for not paying the work dues when billed by the local, and

WHEREAS, The unnecessary correspondence created for the locals and the Federation by such errant members amounts to considerable additional clerical expense, therefore,

BE IT RESOLVED, That the entire second sentence of Article 2, Section 9 be changed to read:

"Traveling members shall be fined not less than \$5.00 nor more than \$450.00 and/or expulsion from the Federation when collection for equivalent work dues is referred to the Federation by a local for the reason that all reasonable efforts by the local to collect such work dues equivalent has failed."

A. H. KELLY, Local 360  
G. ART DOLL, Local 117

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R. E. DRAPER, Local 184  
CLIFFORD KELLY, Local 461

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

## RESOLUTION No. 13 LAW

RESOLVED, That Article 17, Section 36, read as follows: Traveling musicians performing on one or more consecutive one night or more per week engagements for a period exceeding six months, are required to join the Local in whose jurisdiction the engagements are taking place. The Local must admit these traveling musicians as full members.

WALTER H. OSENKOWSKI, Local 432

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

## RESOLUTION No. 16 LAW

WHEREAS, The American Federation of Musicians By-Laws provide that one method of trial of a member charged with a violation of Federation By-Laws, except those regulating Radio, Television, Records and Transcriptions (Articles 23 and 24) is by the Executive Board or Trial Board of the local in whose jurisdiction the alleged violation took place, and

WHEREAS, American Federation of Musicians members are best served by the expeditious determination resulting from a local trial, due to such factors as the ready availability of witnesses and direct evidence, now, therefore,

BE IT RESOLVED, That when there is a violation of any Section of Article 23 or 24 of the Federation By-Laws, or any other National Contract, by an American Federation of Musicians member, the local in whose jurisdiction the violation takes place may hear the case involving the charge(s) or claim(s) resulting from such violation.

MAX HERMAN,  
MARL YOUNG,  
BOB MANNERS,  
Local 47

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

## RESOLUTION No. 54 LAW

WHEREAS, A majority of the trade unions throughout the entire labor movement, for many years, by contract, have been able to gain employer paid pension benefits, and

WHEREAS, Such benefits to members of the A. F. of M. are limited to certain large locals and the areas of National Contracts, and

WHEREAS, By reason of recent decisions wherein the Form B-2B Contract is viewed as being a Labor Agreement, now, therefore,

BE IT RESOLVED, That this Convention go on record as directing the Officers of the American Federation of Musicians to install language in the Form B-2B contract requiring an Employer's contribution of not less than 5% on all employment performed by A. F. of M. members, and to be paid into the AFM-EPW Fund accordingly.

HENRY W. ARMANTROUT,  
EMMETT FRIZELL,  
DOUGLAS SAWTELLE,  
Local 7

The introducers of this Resolution request permission to withdraw same.

The request is granted.

## RESOLUTION No. 51 LAW

WHEREAS, Vocalists, who are an integral part of musical groups, are afforded the protection and service due A. F. of M. members, according to Article 16, Section 20, A. F. of M. By-Laws, and

WHEREAS, Disputes, claims and charges, do, from time to time involve the various locals of the A. F. of M. in added operating expense and effort to resolve differences where non-member vocalists are a part of, and share in the proceeds and protection of contracted engagements, but have no fraternal obligation to the A. F. of M. or members thereof, and

WHEREAS, The human voice is historically the original musical instrument, and

WHEREAS, Vocalists who are engaged in the music profession and perform for profit, are often victimized by unscrupulous purchasers, promoters, and bookers, etc., and

WHEREAS, Said vocalists and singers are usually focal personalities, and add to the commercial value of a musical group, band, combo, or musical group, now, therefore,

BE IT RESOLVED, That any singer - vocalists performing with, and as an integral part of any musical group, band, combo, or other musical organization, performing for profit and in competition with members of the A. F. of M., shall be a member of the A. F. of M.

DOUGLAS SAWTELLE,  
HENRY W. ARMANTROUT,  
EMMETT FRIZELL,  
HOLLIS BRIDWELL,  
JAMES WALLING,  
Local 7

The report of the Committee is unfavorable.

Discussed by Armantrout, Local 7; Guthrie, Local 136; Bridwell, Local 7; Purcell, Local 60-471; Sawtelle, Local 7; H. Schlenker, Local 561; Maurer, Local 308; McDaniels, Local 433; Kenny, Local 12; Osgood, Local 60-471; Bell, Local 336.

The question is called for.

The Convention adopts the report of the Committee.

Frank Li Volsi, representing the AFL-CIO Community Services in

the New York area presents President Hal C. Davis with a plaque from the United Fund of Greater New York which reads "In grateful appreciation for his years of dedicated service and for his humanitarian concern for the people of New York."

President Davis responds.

George Douds, President of Local 82, Beaver Valley Musicians Union, presents a plaque to President Davis which bestows honorary membership on him in said Local.

President Davis responds.

John Patrick, Chairman of the Board of the British Musicians' Union, is introduced by President Davis.

Mr. Patrick brings greetings from his Executive Committee and the general membership. He calls attention to the fact that the British Musicians' Union is second in size only to the American Federation of Musicians. But their problems equal those of the Federation. He dwells on some of these problems and concludes expressing his appreciation and thanks for the invitation to attend our Convention.

Mr. Patrick was roundly applauded by the delegates.

President Davis now introduces John Morton, General Secretary of the British Musicians' Union.

Mr. Morton expresses great pleasure in again visiting our Convention.

He states that in the last five years a most cordial and close relationship has developed between the British Musicians' Union and the American Federation of Musicians. He covers, at some length, the problems faced by the British Musicians' Union and he points to the similarity of these problems to those encountered by the American Federation of Musicians. He expresses satisfaction at the results achieved in the area of reciprocal exchange.

He covers the areas of Discos, the areas of Discos, piracy, cable television and broadcasting. In closing, he congratulates the Federation on the high degree of organization and emphasizes that cooperation between the British Musicians' Union and the American Federation of Musicians is of highest importance.

Mr. John Morton receives a standing ovation at the conclusion of his remarks.

The Committee on Organization and Legislation reports through Chairman Isabella.

## RESOLUTION No. 15 ORGANIZATION AND LEGISLATION

WHEREAS, Article 29 of the American Federation of Musicians By-Laws concerning "Nominations and Elections" does not specifically designate the order of candidates on the ballot, and

WHEREAS, Many organizations, as well as branches of government, no longer use either the alphabetical or the order-of-nomination system of determining this order of placement on ballots now, therefore,

BE IT RESOLVED, That an addition to Section 10 of Article 29 of the American Federation of Musicians By-Laws provides for the determination of order of names on the ballot by drawing of lots, following the nomination of all candidates; said drawing to be supervised by the Election Committee, with each candidate drawing for himself or designating a member of the Election Committee to draw for him.

MAX HERMAN,  
MARL YOUNG,  
BOB MANNERS,  
Local 47

The Committee recommends adoption of the resolution with the following amendment:

Delete the last four lines of the resolve. And, if adopted, it shall be effective immediately.

The Convention adopts the report of the Committee.

## RESOLUTION No. 21 ORGANIZATION AND LEGISLATION

WHEREAS, Many booking agents are now holding Booking Agent Agreements that have been issued by the American Federation of Musicians, and

WHEREAS, It is reasonable to believe that many of these same booking agents are functioning as Booking Agents without being fully aware of their responsibilities under the provisions of Article 25, and

WHEREAS, due to the ever increasing problems that are being created for A. F. of M. members and Locals by various Booking Agent Agreement holders, now, therefore,

BE IT RESOLVED, That the office of the President be directed by this Convention to set up regular regional seminars which will involve both the area Locals and Booking Agents, for the purposes of providing information to all of the parties regarding their responsibilities under applicable Federation laws.

JAMES A. TAYLOR,  
JEAN HENDRIX,  
Local 148-462  
NED H. GUTHRIE,  
Local 136  
E. J. SMITH,  
JOE D. CONNELLY,  
Local 546

JAY LEE,  
GLENN YOUNG,  
Local 806

ALLEN UHLES,  
Local 154

ISHMAEL GONZALES,  
Local 23

O. C. (TEX) HARMON,  
Local 256

STAN ALEXANDER,  
Local 556

WENDELL E. BRADWAY,  
Local 389

ALONZO O. ROBINSON, JR.,  
LEWIS L. SAUNDERS,  
Local 444

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

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The Committee on Good and Welfare reports through Chairman Renz.

#### RESOLUTION No. 12 GOOD AND WELFARE

WHEREAS, The International Executive Board rule which was adopted on October 5, 1972, and which became effective on January 1, 1973, now provides that the time limit for acceptance of charges for violation of Article 2, Sections 9 and 10 of the A. F. of M. By-Laws (failure to pay Work Dues Equivalents on traveling engagements) is 120 days from the date the engagement took place, and

WHEREAS, In many instances reasonably punctual local collection efforts cannot be completed within the 120 day period due to delays in delivery of mail and other various complications, with the result that (1) local collection efforts are often defeated with a resulting loss of local revenue, or that (2) local collection efforts are often terminated prematurely and Statements of Charges are filed with the Federation in order to protect the local claims from the expiration of the 120 day limitation, and

WHEREAS, The loss of local revenue from such circumstance should be avoided, and

WHEREAS, The filing of Statements of Charges should be avoided also insofar as possible in order to curtail excessive work loads in the office of the International Secretary-Treasurer, and in order to avoid the antagonizing of traveling leaders whose payments of work dues equivalents have not been completed within 120 days for reasons beyond control, now, therefore,

BE IT RESOLVED, That the International Executive Board, in consultation with the office of the International Secretary-Treasurer, determine the feasibility of amending its order of October 5, 1972, by providing that the time limit for acceptance of charges for violation of Article 2, Sections 9 and 10 of the A. F. of M. By-Laws (failure to pay Work Dues Equivalents on traveling engagements) shall be 180 days from the date the engagement takes place.

KENNETH VANCE,  
Local 562

The Report of the Committee is that the Resolution be referred to the International Executive Board with a favorable recommendation.

Discussed by Bridwell, Local 7.

The Convention adopts the report of the Committee.

#### RESOLUTION No. 18 GOOD AND WELFARE

WHEREAS, The cost of printing and mailing has increased substantially, and

WHEREAS, Many locals do not use the number of reprinted-updated copies of the By-Laws they receive each year following the annual Convention.

BE IT RESOLVED, That the International Executive Board study and consider the possibility of printing only the annual By-Laws changes or additions in excerpt form, and

BE IT FURTHER RESOLVED, That they also study that part of Article 1, Section 3-A as it pertains to the formula for mailing to each local copies of all changes, in an effort to supply to each local the numbers of copies they actually need rather than mailing a supply by an arbitrary mathematical formula.

KENDALL J. HEINS,  
Local 437

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

#### RESOLUTION No. 22 GOOD AND WELFARE

WHEREAS, Members of the American Federation of Musicians are only permitted to be booked by Bookers who are signatory with

the American Federation of Musicians, under Article 25, and

WHEREAS, Bookers who qualify under Article 25, want and demand their commission from Federation members, and when they do not get commissions, they immediately file for same, and in most instances, their claims are sustained by the National Executive Board,

WHEREAS, These same Bookers who do not comply with Article 25 of their agreement, and also do not comply with Article 16 and 17 in the filing of contracts, either by a signed contract or by a written statement, and

WHEREAS, When Locals file against Bookers who are in violation of Article 16 and 17 in a majority of instances are only reprimanded,

BE IT RESOLVED, That this Convention go on record as instructing the President's office to hand out strict orders of compliance by Bookers and, when same is not complied with, immediate action will be taken to remove the said Booker's agreement.

E. J. SMITH,  
JOE D. CONNELLY,  
AL CURTIS,  
Local 546

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

#### RESOLUTION No. 36 GOOD AND WELFARE

WHEREAS, The A. F. of M. has met the various challenges that have confronted the organization throughout the years, and in most instances has emerged successfully,

WHEREAS, The young musicians of today tend to veer from the "establishment" and not seek membership in the A. F. of M. stating that "they do not need us,"

WHEREAS, The A. F. of M. through its Public Relations Department has incorporated the "Young Sounds," the Indoctrination Program, and printed pamphlets explaining the purpose and advantages of being a member,

WHEREAS, The young musician has not responded because of communication barriers,

BE IT RESOLVED, That a simplified format for pamphlet and Indoctrination Program be made in cartoon form pamphlets and slides including endorsements from the top "rock," "jazz" and "western" stars extolling the A. F. of M.

AIME TRIANGOLO,  
Local 198-457

The committee offers the following amendment, with the approval of the proponent:

Be it resolved, that the International Executive Board have a Public Relations vehicle prepared containing endorsements from top popular artists of the day, that would convince young musicians of the advantages of membership in the American Federation of Musicians.

The report of the Committee is favorable on the amended resolution.

The Convention adopts the report of the Committee.

Chairman Renz thanks the members of his Committee.

President Davis thanks the committee.

The Committee on Measures and Benefits reports through Chairman Kenny.

#### RESOLUTION No. 17 MEASURES AND BENEFITS

WHEREAS, Members of the American Federation of Musicians have been continuously requesting help, from their respective locals, regarding the publication of songs and other musical compositions, and

WHEREAS, Many members have had bad experiences with promoters who have used musicians' material illegally or illegitimately and

charged musicians money for same, therefore,

BE IT RESOLVED, That the American Federation of Musicians prepare a guideline for all local officers to enable these officers to help members regarding the publication, copyrighting, and protection of songs and compositions.

MAX HERMAN,  
MARL YOUNG,  
BOB MANNERS,  
Local 47

The report of the Committee is favorable with the following recommendation:

The Committee feels that basic information could be useful and helpful to particularly our young members in the area of copyrights, publishing techniques and the like and suggests that a series of guideline articles be published in the INTERNATIONAL MUSICIAN covering the subject matter.

The Convention adopts the report of the Committee.

#### RESOLUTION No. 23 MEASURES AND BENEFITS

WHEREAS, The members of committees: Law, Finance, Measures and Benefits, Good and Welfare, Location and Credentials, spend many extra hours before and during the national Conventions,

BE IT RESOLVED, That all committee members be identified by some item to be worn at the Convention, and at committee meetings; such as, an arm band, special badge or pin. This for easy recognition and prestige.

BE IT FURTHER RESOLVED, That all committee members receive an appropriate momento at each Convention that they serve, such as a pin or badge: these to be presented at the discretion of the committee head.

KENNETH E. BRADER, JR.,  
DONALD W. SCHAFER,  
ROGER F. MILLER,  
ROBERT E. HOUCK,  
Local 379

The Committee report is favorable with the following amendment: Delete the "Be it further resolved" and amend the second paragraph to read as follows: Be it resolved, that the Federation pursue the possibility of identifying the members of the various Committees by a series of different colored ribbons attached to the official identification badge, much as in the manner of the current use of colored ribbons used to identify the Tempo and Election Committees, and further it is recommended that specific Committee assignments be indicated on the printed portion of the badge which now lists name and city location.

The Convention adopts the report of the Committee.

#### RESOLUTION No. 32 MEASURES AND BENEFITS

WHEREAS, It is sometimes difficult to direct communications to the proper division in the Federation's main office for expedient action,

BE IT RESOLVED, That the division/department, its areas of responsibilities, and current department head be listed in the front of both the Constitution and By-Laws and the List of Locals books (publications) directly after the Emeritus officers.

VINCENT G. STEPULIS,  
WILLIAM F. YOUNG,  
Local 314

The Committee recommends that the Be It Resolved be amended to read: "Be it Resolved, that the division department, its area of responsibilities, and current department head be listed in the annual publication of the LIST OF LOCALS in an appropriate place."

The Convention adopts the resolution as amended.

#### RESOLUTION No. 49 MEASURES AND BENEFITS

BE IT RESOLVED, That duties of Assistants to the President and duties of Assistants to Secretary-Treasurer of the A. F. of M. be printed on the remaining space of

pages 113 and 114 of the A. F. of M. List of Locals directory received by each Local.

STEPHEN BOYUK,  
Local 299

The report of the Committee is that the subject matter has been disposed of.

The Convention adopts the report of the Committee.

President Davis offers the following report on Resolution 15 — 1975:

In compliance with Resolution 15 I appointed a committee comprised of 4 members of the I.E.B., 6 black members, 4 local union officers—2 of whom are female, my assistant E. V. Lewis and myself. This committee met for 3 days in my office in New York city discussing the problems involving not only black delegates, but the general problems which may exist in the merged unions. From this meeting I appointed 4 teams of committee members. These members visited approximately  $\frac{1}{3}$  of the 38 merged unions. I have not had an opportunity to discuss with the committee the results of these visits. Because some of the visits took place as recent as a week to 10 days prior to the beginning of the Convention. I plan to call a meeting of the committee as soon as practical upon the conclusion of this convention, at which time the information covered to date will be discussed and a determination made, after which a full report will be made to the members of the Federation. I was physically unable to comply with the request of Resolution 15 to make a full report to this Convention because of time.

We have complied with the Resolution to the best of our ability. We will have a meeting just as soon as I can after the Convention.

I hope that you will be in agreement to accept this partial report.

Motion made and seconded to adopt the partial report.

The motion is adopted.

#### ANNOUNCEMENTS

Delegate Bettencourt, Local 210, moves that delegate Emmett Frizzell be paid his full per diem. Delegate Frizzell was en route to the Convention, and was involved in a tragic automobile accident which resulted in the death of his wife.

The motion is seconded and adopted.

Delegate Bell, Local 336, moves that delegate Marshall of Local 336, who was taken ill en route to the Convention, be paid his full per diem.

The motion is seconded and adopted.

An announcement is made that Mr. and Mrs. Ronnie Lee of Local 141, who are attending their first Convention, are celebrating their 14th anniversary today.

President Davis announces that Secretary-Treasurer Emeritus Stanley Ballard and Mrs. Ballard and Mr. and Mrs. James Falvey, Local 171, are celebrating their 51st wedding anniversary today.

Mr. and Mrs. Robert Hogan of Local 78 are also celebrating their anniversary today.

President Davis informs the delegates that President Emeritus James C. Petrillo will not be attending the Convention and that he sends greetings to the delegates and expresses regret that he can not be with them.

The following telegram is read and ordered spread on the minutes:

(Telegram)

J. Martin Emerson,  
Deauville Hotel  
Miami Beach, FL

Unable to attend because of wife's illness. Best wishes to del-

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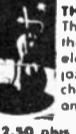
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egates on successful Convention.  
R. K. McNeal President Local 609 North Platte, Neb.

## SPECIAL ORDER OF BUSINESS

### Nomination of officers.

Vice-President J. Alan Wood in the chair.

For President:  
Hal C. Davis, Local 60-471, Pittsburgh, Pa.

President Davis in the chair.

For Vice-President:  
Victor W. Fuentealba, Local 40-453, Baltimore, Maryland.

For Vice-President from Canada:  
J. Alan Wood, Local 149, Toronto, Ont., Canada.

For Secretary-Treasurer:  
J. Martin (Marty) Emerson, Local 161-710, Washington, D.C. For members of the International Executive Committee from the United States.

David Weinstein  
Local 174-496, New Orleans, La.

A. A. (Tony) Tomei  
Local 77, Philadelphia, Pa.

Max L. Arons  
Local 802, New York, N.Y.

Mark Tully Massagli  
Local 369, Las Vegas, Nev.

Eugene V. Frey  
Local 1, Cincinnati, Ohio

Jerry Lyons  
Local 389, Orlando, Fla.

Hughie Webb  
Local 2-197, St. Louis, Mo.

Max Herman  
Local 47, Los Angeles, Calif.

Secretary-Treasurer Emerson reads the list of nominees for election.

President Davis introduces John Mosley, who is a delegate to this Convention from Local 77, Philadelphia, Pa. and who is an alumnus of the Congress of Strings.

Delegate Mosley briefly addresses the Convention and expresses appreciation for the opportunities

that resulted from his participation in the Congress of Strings program.

Delegate Mosley is well received by the delegates.

Secretary-Treasurer Emerson expresses grateful appreciation to the Locals for the exceptional support given to the Congress of Strings this year.

Chairman Janke of the Election Committee announces the procedure to be followed in drawing for places on the ballot for election of officers.

The meeting is adjourned at 2:22 P.M.

## THIRD DAY

June 23, 1976

The session is called to order by President Davis at 11:25 A.M.

For an hour and a half immediately prior to the opening of the session, the Delegates are entertained by the Hal-Temp Sextet (TEMPO Band), Ada Lee, vocalist.

### ANNOUNCEMENTS

Secretary-Treasurer Emerson announces the 40th wedding anniversary of Mr. and Mrs. Michael Ficocelli of Local 86-242, Youngstown, Ohio.

Mr. and Mrs. James F. Strine Local 770, Hagerstown, Md., are celebrating their 29th anniversary.

Secretary-Treasurer Emerson announces that today is the birthday of Ken Foeller, President and Secretary of Local 72, Fort Worth, Texas.

The following telegram is read and ordered spread on the minutes:

### (Teleg)

James H. Begg, Canadian Conference of the A. F. of M. Deauville Hotel, Room 536 6701 Collins Ave. Miami Beach, Fl.

Sorry flight cancelled out stranded in Toronto. Please convey to the Convention.

Steve Michell, Local 682, Huntsville.

President Davis informs the Delegates that an article appears in the OVERTURE, the official publication of Local 47, which is entitled "We've Had Enough."

The Article concerns an action taken by the Board of Directors of Local 47 at its meeting of June 1, 1976.

The article is read by Secretary-Treasurer Emerson.

Max Herman, President of the Local, then takes the podium to explain the Local's position.

President Davis responds and requests that Robert Crothers, who heads the Federation's Recording Department, reply to the allegations referred to in the article.

Mr. Crothers concludes and is then followed by Henry Kaiser, General Counsel for the Federation, who discusses the legal aspects.

Marl Young, Secretary of Local 47, thereupon makes a closing statement on behalf of the Local followed by a concluding statement from President Davis.

Delegate Begg of Local 293 moves that Delegate Steve Michell of Local 682, Huntsville, Ont., Can. be paid his full per diem. He was unable to attend due to the Canadian airline strike.

Adopted.

Delegate Gordy Meek of Local 30 moves that Delegate E. J. "Eddie" Corcoran of Local 30 be paid his full per diem. Corcoran had to leave the Convention due to death in his family.

Adopted.

Delegate Joyce of Local 34-627, Kansas City, Mo. moves that Delegates Lilas and Newton Jerome be paid their full per diem.

Adopted.

Delegate DeGeorge of Local 257, Nashville, Tenn. moves that Delegate Scheuermann of Local 174-496, New Orleans, La. be paid his full per diem. Delegate Scheuermann had to leave the Convention due to the death of his brother.

Adopted.

Delegate Girardi, Local 88, Benld, Ill. moves that Delegate Heck, Local 29, Belleville, Ill. be

paid his full per diem.

Adopted.

The Committee on Law continues its report.

### RESOLUTION No. 52

#### LAW

WHEREAS, Certain 10% wage differential inequities are now existent concerning certain conditions of employment involving traveling musicians, and

WHEREAS, These same inequities also involve certain traditional and long standing employment rights of local musicians, and

WHEREAS, There is an urgent need to correct these inequities by making changes in the provisions of Article 15, Section 5, now, therefore,

BE IT RESOLVED, That Section 5 of Article 15, be changed by eliminating the following exempted categories of employment:

1. Concert Orchestras and Concert Unit Engagements,
2. Fair and Carnival Engagements, except for the portion thereof performed for dancing,
3. Concert or Brass Bands,
4. Rodeo and Circus Engagements,
5. Theater Engagements,
6. Traveling Theatrical Tours.

BE IT FURTHER RESOLVED, That additional language be added to Article 15, Section 5, as follows: "Symphony Orchestra" for the purposes of this section means the same as described in Article 22."

HENRY W. ARMANTROUT,  
EMMETT FRIZELL,  
DOUGLAS SAWTELLE,

Local 7

The report of the Committee is unfavorable.

Discussed by Armantrot, Local 7.

The Convention adopts the report of the Committee.

of said forfeiture will in all events be equal to the amount of damages actually sustained by the musicians involved in the particular transaction. In any case, the signatory booking agent bond shall be replenished to its original value within ninety (90) days of forfeiture. Failure on the part of the signatory booking agent to so replenish shall constitute grounds for revocation of said Booking Agreement.

HENRY W. ARMANTROUT,  
EMMETT FRIZELL,  
DOUGLAS SAWTELLE,

Local 7

The report of the Committee is unfavorable.

Discussed by Bridwell, Local 7; Armantrot, Local 7 and Osgood, Local 60-471.

The Convention adopts the report of the Committee.

### RESOLUTION No. 14

#### LAW

WHEREAS, The majority of young members are involved in the complex operation of self-contained groups,

WHEREAS, All aspects of business, including paying members dues, is left to managers and many managers are negligent in their responsibilities, resulting in members being expelled, and

WHEREAS, With inflationary expenses, specifically for traveling musicians, the requirement for a member to pay the full initiation fee because he unwittingly became delinquent in dues for more than six (6) months could cause the member dire financial hardship.

BE IT RESOLVED, That Article 12, Section 43 be amended from six (6) months to twelve (12) months. The remainder of the section to remain as is.

VICTOR E. BRIDGEWATER,  
SAMUEL R. LEVINE,  
WILLIAM C. RICHARDS,

Local 149

The introducers of this Resolution request permission to withdraw same.

The request is granted.

### RESOLUTION No. 27

#### LAW

WHEREAS, Article 12, Section 32 of the By-Laws imposes a maximum time limit of one year on all locals wherein charges can be preferred against a member for violation of its law, and

WHEREAS, There is no similar maximum limitation imposed upon the Federation for preferring charges against any members, and

WHEREAS, It is the mutual desire to maintain consistency and conformity of the By-Laws between the Federation and its various locals whenever possible, now, therefore,

BE IT RESOLVED, That the A.F.M. Booking Agreement be amended to contain the following:

Applicants seeking an A.F.M. Booking Agreement must post a bond in the amount of \$2,500.00 with the Secretary-Treasurer of the A.F.M. Such bond shall be deposited in a trust account at a reputable savings institution at current rates of interest.

Disputes arising between signatory booking agents and members of the A.F.M. shall be adjudicated by the I.E.B. or a referee appointed by the I.E.B. A full evidentiary hearing shall be held, wherein all concerned parties may have the opportunity to submit evidence of any kind, including but not restricted to both documentary and oral testimony.

In the case wherein a referee is appointed by the I.E.B. to conduct such hearing, the decision of the referee shall be final and binding unless a timely appeal is filed with the I.E.B. within twenty (20) days of the referee's decision.

In the case where the I.E.B. does not appoint a referee, but hears the case directly, the decision of the I.E.B. shall be final and binding.

In all cases wherein the signatory booking agent is judged guilty of a violation of his or her A.F.M. Booking Agreement, the aforementioned bond is subject to forfeiture either in whole or in part, said forfeiture to be payable to any and all damaged parties. The amount

of the damage will be determined by the I.E.B. and the amount of the bond shall be reduced accordingly.

GEORGE A. LEFEBVRE,  
Local 325

The Report of the Committee is that the Resolution be referred to the International Executive Board for further study.

The Convention adopts the report of the Committee.

### RESOLUTION No. 29

#### LAW

WHEREAS, Some Federation

INTERNATIONAL MUSICIAN

members who pay membership dues in only their home local and believe their home local membership card affords them the right to perform in other locals same as in their home locals without paying membership dues in such other locals and without then becoming a transfer member and/or working on a traveling certificate, and

WHEREAS, Some local officers of the Federation advise their members that their home local card affords said member the right to job around in other locals while maintaining a residence in their home local, and

WHEREAS, Such procedure has recently brought the threat of a National Labor Relations Board complaint to be placed against Local 136 for opposing such conduct, and whereas such conduct clearly evades the transfer law, Article 14, and

WHEREAS, Local 136 has been threatened with lawsuits and NLRB action for enforcing Article 12 Section 4 of the Federation By-Laws, and whereas the Federation By-Laws should clearly indicate that a member of another local should not evade the intent of Article 14, Section 6, and also Article 12, Section 4 in this manner, therefore,

BE IT RESOLVED, Add a new section to Article 13 to read as follows: "A member of the Federation not yet entitled to transfer privilege in another local than his home local must obtain consent from such other local prior to accepting or fulfilling engagements of a local nature with such other local members in such other local's jurisdiction."

NED H. GUTHRIE,  
PAUL NELLEN,  
FRANK C. THOMPSON,  
Local 136

The introducers of this Resolution request permission to withdraw same.

The request is granted.

#### RESOLUTION No. 38 LAW

WHEREAS, The increasing use of electronic instruments and electronic rhythm devices is causing displacement of musicians throughout the country, and

WHEREAS, Attempts to control this situation have been made in varying degrees by numerous locals, therefore,

BE IT RESOLVED, That the Federation formulate a standard law governing the use of electronic musical instruments and electronic rhythm devices that will assist in the control of this problem, and will enable all locals to govern their members, and traveling members under a uniform regulation.

HARRY M. CASTIGLIONE,  
WILLIAM F. PAULUS,  
Local 215

The Report of the Committee is that the Resolution be referred to the International Executive Board.

The Convention adopts the report of the Committee.

#### RESOLUTION No. 30 LAW

WHEREAS, Civil Service and other government employees, including military personnel not on active duty, are accepted for membership in the American Federation of Musicians, and

WHEREAS, Many members of the Armed Forces have expressed a desire to become members of the A. F. of M., and

WHEREAS, Many locals have difficulty policing their jurisdiction to prevent these people from performing, and

WHEREAS, Performances by these Military personnel are often performed for prices below the existing scale in the jurisdiction, and

WHEREAS, The present By-Law creates a source of non-union music and deprives many locals of musicians to supply a demand for musicians of a particular type, or types, therefore,

BE IT RESOLVED, That Section 34 of Article 13 be removed from the By-Laws of the American

Federation of Musicians.  
JACK D. HARPER,  
Local 365

The report of the Committee is unfavorable.

Discussed by Kummer, Local 40-543; Harper, Local 365; Caley, Local 656; Bell, Local 336; Blotsky, Local 229; Hagy, Local 23.

The Convention adopts the report of the Committee.

President Davis reports on a law suit filed in Virginia by several servicemen challenging the statute which prohibits them from competing with civilian musicians. He informs the delegates that the Federation prevailed in said action.

Delegate Jack Purcell of Local 67-471 requests information as to whether there has been any increase in Federation membership. President Davis replies to the inquiry.

The committee on law continues its report.

#### RESOLUTION No. 43 LAW

WHEREAS, The Travel Certificate required by Article 17, Section 8, 13 or Article 18, Section 24 is resulting in unconscionable hardship to traveling "Night Club" performers, and

WHEREAS, Bands traveling "on the road" are prey to Personal Managers, Agents, and ever increasing living costs, and

WHEREAS, The night club business utilizing "traveling bands" throughout the country is becoming increasingly homogenized, i.e. owned, operated and/or controlled by nationwide chains or franchises or independently operated in direct competition with these monolithic conglomerates, and

WHEREAS, Computerized inventories, nationwide markets, advertising and distribution utilized by the vendors of commodities to night club operators effectively erases large wholesale/retail price fluctuations due to regional differences, and

WHEREAS, The 10% surcharge over scale neither effectively pays the increased costs of the traveling musician nor acts as an inducement to employers to hire Local entertainment, and

WHEREAS, The Federation has jurisdiction in matters concerning traveling members, therefore,

BE IT HEREBY RESOLVED, That all engagements of 4, 5, 6, or 7 days per week for a period of 2 consecutive weeks or more by a traveling band as defined under Article 17 be performed under a Pamphlet B designed for night clubs with a wage scale and working conditions standardized in line with other traveling itineraries and significant national markets.

BE IT FURTHER RESOLVED, That members traveling under this pamphlet would be exempt from travel certificates.

WILLIAM ALEXANDER,  
JOSEPH C. SHORTLIDGE,  
Local 167

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

Chairman DeVitt advises the delegates that Resolutions 5, 7, 8, 40, 44, 47, 57 and 62 are similar in nature and the Committee decided to present Resolution 57 first. In view of the final action taken, the Resolutions appear in numerical order, with the exception of Resolution 57, which appears last.

#### RESOLUTION No. 5 LAW

WHEREAS, The Travel Membership Certificate has been the subject of controversy at many past Conventions, and

WHEREAS, The inconsistency and inequities of our present By-Law has placed a burden upon our travel musician of today, we wish to offer, for consideration by the delegates to this Convention, a compromise solution that we think is fair to everyone concerned.

BE IT RESOLVED, That Article XVII, Section 8 be changed to read as follows:

Members of bands and orchestras, other than those traveling with theatrical companies, playing engagements of two weeks or more, which may consist of five, six or seven days (shall during the first week of said engagement), show their local membership cards to the local for inspection and at the beginning of the second week, secure their Traveling Membership Certificate from the local and (must make payments of Two Dollars (\$2.00) per week, not to exceed the equivalent of the regular periodic dues of such local), less the sum of \$2.00 (or per capita dues) for each three month period, from the time they entered the jurisdiction, provided that, in no instance, shall a local charge a traveling member more than an amount equal to three months' dues for any consecutive three months' period regardless of date of entry.

This Section applies even when said members do not reside in the jurisdiction of the local wherein they are playing.

HAL C. SUNDAY,  
Local 586

#### RESOLUTION No. 7 LAW

WHEREAS, It is becoming increasingly evident that members of the A. F. of M., in particular the young members who have just recently joined the A. F. of M., are expressing much dissatisfaction and discontent regarding Travel Certificates, and

WHEREAS, It is entirely possible for a traveling unit to purchase as many as 26 Travel Certificates for each musician during any given 365 day period, and

WHEREAS, The purchase of Travel Certificates plus work dues equivalents is being branded as a "rip-off" by many young members, causing them in many instances to resign from the A. F. of M., and

WHEREAS, The A. F. of M. can ill afford to lose such memberships and create excessive non-union competition, now, therefore,

BE IT RESOLVED, That Article 17, Section 8, of the A. F. of M. By-Laws be amended to read:

Members of bands and orchestras other than those traveling with theatrical companies, playing engagements of two weeks or more, which may consist of five, six, or seven days, shall not later than thirty-six hours after they begin same, show their local membership cards to the local for inspection.

At the beginning of the second week of the engagement, members of traveling units shall secure Traveling Membership Certificates from the local by payment equal to the periodic dues of said local, less the sum of \$2.00 for each three months' period, from the time they entered the jurisdiction, or pay work dues equivalents, whichever amount is greater. In no case shall the local collect for both Traveling Membership Certificates and work dues equivalents at the beginning of the second week, nor in any subsequent week of the engagement.

In no instance shall a local charge a traveling member more than an amount equal to three months' dues for any consecutive three months' period, regardless of date of entry. This section applies even when said members do not reside in the jurisdiction of the local wherein they are playing."

HENRY W. ARMANTROUT,  
EMMETT FRIZZELL,  
DOUGLAS SAWTELLE,  
HOLLIS BRIDWELL,  
Local 7

#### RESOLUTION No. 8 LAW

WHEREAS, It is becoming increasingly evident that members of the A. F. of M., in particular the young members who have just recently joined the A. F. of M., are expressing much dissatisfaction and discontent regarding Travel Certificates, and

WHEREAS, It is entirely possible for a traveling unit to purchase as many as 26 Travel Certificates for each musician during any given 365 day period, and

WHEREAS, The purchase of

Travel Certificates plus work dues equivalents is being branded as a "rip-off" by many young members, causing them in many instances to resign from the A. F. of M., and

WHEREAS, The A. F. of M. can ill afford to lose such memberships and create excessive non-union competition, now, therefore,

BE IT RESOLVED, That Article 17, Section 13, of the A. F. of M. By-Laws be amended to read:

An orchestra or members who play in the jurisdiction of a local other than their own, three or four engagements per week for continuous weeks, must, at the beginning of the fourth week, make payments equal to the regular periodic dues of such local less the sum of \$2.00 for each three months' period, or pay work dues equivalents, whichever amount is greater. In no case shall the local collect for both periodic dues and work dues equivalents at the beginning of the fourth week, nor in any subsequent week of the engagement."

HENRY W. ARMANTROUT,

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EMMETT FRIZZELL,  
DOUGLAS SAWTELLE,  
HOLLIS BRIDWELL,

Local 7

#### RESOLUTION No. 40 LAW

WHEREAS, The present Traveling Membership Certificate requirement imposed on members of traveling bands and orchestras is a hardship on these members, therefore,

BE IT RESOLVED, That the first sentence of Section 8 of Article 17 be amended to read: "and at the beginning of the fourth week secure their Traveling Membership Certificate from the local, etc."

HARRY M. CASTIGLIONE,  
WILLIAM F. PAULUS,

Local 215

SAL CIACCIO,  
Local 291

(Continued in the December issue)

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FRENCH HORN, double Conn 8-D No. C54844, unlacquered silver, gold plated inside bell, brown leather Paxman case, Cleveland, Ohio, reward. Diane Staub, (216) 531-3976 or (216) 228-6082.

INSTRUMENTS: Conn 88-H tenor trombone with F-valve, No. GL570125; Conn 71-H bass trombone with F-valve, No. N 16958; Continental tenor trombone, No. 13335; Finke F-bass sackbut (slide has handle) (no number). If anyone knows the whereabouts of these instruments, please contact: James M. Martin, (301) 270-4694, or the Takoma Park police, (301) 270-1100, re: police report 43088.

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SAXOPHONE, Selmer Mark VI tenor, serial No. M145872, in hard shell sax pack, stolen September 15, 1976, lower East Side N.Y.C., reward. John Sabin, 10 Wallace Lane, West Paterson, N.J. 07424. Phone: (201) 256-3934.

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ALDO CECCATO, Music Director, 1976-77

Announces Vacancy for 1977-78 Season

### VIOLIN

(Possibly outside third stand—first violin  
or outside fourth stand—first violin)

Qualified applicants will be notified of auditions  
scheduled for second week of January 1977

Please contact: OLIVER GREEN, Personnel Manager, Detroit  
Symphony Orchestra, Ford Auditorium, Detroit, Michigan  
48226. (313) 961-0700.

AN EQUAL OPPORTUNITY EMPLOYER

## THE TORONTO SYMPHONY

ANDREW DAVIS, Musical Director

**VACANCY for 1977-78 Season  
Or Earliest Availability**

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Qualified applicants interested in receiving an application  
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Hubert C. Meyer, Personnel Manager, 178 Victoria  
Street, Toronto, Ontario, Canada M5B 1T7. (416)  
363-0069.

## Baltimore Symphony Orchestra

SERGIU COMISSIONA, Music Director

**Announces the Following Vacancies:**

**ASSOCIATE FIRST HORN — 1977-78 Season or Earlier**

**ASSISTANT PRINCIPAL VIOLA — 1977-78 Season**

**FIRST VIOLIN — Immediate Opening**

Send resume or call: George Aranow, Personnel Manager, Baltimore  
Symphony Orchestra, 120 W. Mt. Royal Avenue, Baltimore, Maryland  
21201. Phone: 301-727-7300.

## Atlanta Symphony Orchestra

ROBERT SHAW, Music Director

**Announces Vacancy for the 1977-78 Season**

### PRINCIPAL CLARINET

Qualified applicants will be invited to appear at auditions in Atlanta late January.

Send complete resume to: Martin Sausser, Personnel Manager

### ATLANTA SYMPHONY ORCHESTRA

1280 Peachtree Street, Atlanta, Georgia 30309

76/77 - 48 WEEK SEASON - \$280 MINIMUM; 4 WEEKS VACATION; HOSPITALIZATION

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## HELP WANTED

## Pittsburgh Symphony Orchestra

ANDRE PREVIN, Music Director

Vacancies Starting 1977-78 Season

### PRINCIPAL CELLO

### PRINCIPAL BASSOON

### PRINCIPAL HARP

### VIOLA

(The P.S.O. has revolving string section seating)

Auditions will be held in early January

Qualified applicants please write immediately stating experience and background: Sidney Cohen, Personnel Manager, Pittsburgh Symphony Orchestra, Heinz Hall for the Performing Arts, 600 Penn Ave., Pittsburgh, Pa. 15222.

## MILWAUKEE SYMPHONY ORCHESTRA

KENNETH SCHERMERHORN, Music Director

**Immediate Vacancy for 1976-77 Season**

### 2nd VIOLIN SECTION

49-week season, \$302.50 minimum, Blue Cross, Major Medical, Pension and Vacation.

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Frederick Clem, Personnel Manager

**MILWAUKEE SYMPHONY ORCHESTRA**  
929 North Water St., Milwaukee, WI 53202

## THE SAINT LOUIS SYMPHONY ORCHESTRA

GEORG SEMKOW, Music Director and Principal Conductor

Immediate openings for

### SECTION VIOLIN — ASSOCIATE PRINCIPAL VIOLA ASSISTANT PRINCIPAL OBOE

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## ROCHESTER PHILHARMONIC ORCHESTRA

David Zinman, Music Director

Openings for 1977-78 season

### ASSISTANT PRINCIPAL SECOND VIOLIN

(Position available immediately)

### SECTION CELLO

Auditions to be held in January, 1977

Send resume or call: James Dumm, Personnel Manager, 20 Grove Place, Rochester, New York 14605. Telephone: 716-454-2620.

## THE RICHMOND SYMPHONY

JACQUES HOUTMANN, Music Director

### HARPIST (Principal)

100 service minimum—\$29.50 per service

Teaching Position—Richmond Public Schools

Largest harp program in nation

Auditions will be held only on Monday, November 29th

Send resume to:

Personnel, THE RICHMOND SYMPHONY  
15 South 5th Street, Richmond, Virginia 23219  
Call: (804) 788-1212

## LARRY McDONELL HAS RETIRED

(Continued from page six)

McDonell tradition. His speech provoked a standing ovation and a spontaneous round of "For He's a Jolly Good Fellow" from all.

Mr. McDonell, a native of the state of Washington, was raised on an apple ranch near a small town in the center of that state. At the age of five he acquired an addiction to the family piano, a deplorable situation in the eyes of his father who wanted his son to be an accountant and not one of those good-for-nothing "pianist plunkers." Fortunately for the blossoming keyboard wiz, Mr. McDonell's mother intervened and saw to it that her son received whatever musical training was available in their area. Young Mr. McDonell enjoyed practicing his scales about as much as taking castor oil and, when no one was within hearing range, he would let loose by thumping out the latest popular tunes of the day.

By the time he graduated high school at the tender age of sixteen and a half, he had acquired a working knowledge of several instruments, principally the saxophone. A performing musician since 1930, he was leading his own jazz band before he even left school. Over the years he has played countless engagements in dance halls, hotels, theatres, nightclubs, not to mention those highly respected establishments known colloquially as "gin mills." Late in 1942, however, he was involved in an auto accident in which he sustained injuries to the facial muscles necessitating extensive plastic surgery and thus ending his career as a saxophonist. Undaunted, he returned to his first instrument, the piano, and later the organ, both pipe and electric.

His long association with the A. F. of M. began very early in his career when he joined Local 442, Yakima, Washington, in 1934. He later became a member of Local 105, Spokane; Local 524, Pasco; Local 360, Renton-Auburn; and Local 76, Seattle, in which he holds a life membership. He was the Treasurer of Local 524 from 1950 through 1952, elected to the executive board of Local 76 in 1954 and elected Secretary of that local in 1956, a position he held until October 15, 1961, when he was appointed an International Representative by the late A. F. of M. President Herman D. Kenin. During the eight years in this capacity Mr. McDonell covered the states of Washington, Oregon, Northern California, Nevada, Idaho, Montana, North and South Dakota, Wyoming, and the Canadian Provinces of British Columbia, Alberta, Saskatchewan and Manitoba. In addition, he has served as a delegate to the annual A. F. of M. Conventions, to the Northwest Conference and to the King County Central Labor Council. He assumed his position as Assistant to the Presi-

dent at the international offices on September 1, 1969.

After a total of twenty-six years of service to the A. F. of M. in one capacity or another Mr. McDonell feels it is time to step down and let a younger man with "now" ideas and outlook pick up the reins. On November 1 he and his wife, Louise, flew back to Seattle to rejoin their five children and fourteen grandchildren and to resume old friendships.

The officers and employees of the Federation join in sincerely wishing Mr. McDonell a happy and healthy retirement.

## THE UNION LABEL PLEDGE

I am a union worker. I pledge to help my fellow brothers and sisters by buying the union products they make and using the union services they offer. I know that I enjoy many good things today because of the devotion and sacrifice of trade unionists before me who fought to win a better life for all working people.

As a trade unionist, I refuse to reward those who oppose my goals and my way of life, and who seek to deny working people the rights they have won. I will not permit my union-earned dollars to profit those who refuse to allow their employees the right to the collective bargaining process, or to permit them to have a strong voice in determining their own futures.

I pledge to buy only those goods in the marketplace made in this country by my fellow workers, and to avoid the imported products of those who export production, technology and jobs to low-wage countries, thus destroying jobs and undermining the economy of their own country.

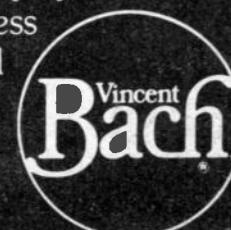
I pledge to look for the Union Label, Shop Card, Store Card, and Service Button on all goods and services I use. By doing so, I help strengthen the security of those men and women who believe as I do in the goals of the free labor movement.

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